

02-485 The
CUTTERS' PRACTICAL GUIDE

to

Cutting and Making
ALL KINDS OF
WAISTCOATS,

for

GENTLEMEN, LADIES, MILITARY & NAVAL
OFFICERS, LIVERY SERVANTS,
Etc., Etc.

PART TEN.
THIRD EDITION.

By W. D. F VINCENT.

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PUBLISHERS' PREFACE.



FIFTEEN YEARS after the publication of the first part of the first edition of this Encyclopædic work we are publishing a revised and enlarged edition of the Tenth Part, and in doing so we cannot better express our sense of doing the right thing in the right way than by repeating what we said at the time of publishing the Third Edition of Part One, viz., "That the confidence with which this work was introduced has been thoroughly justified by the result." Several of the parts have gone through Five Editions, while a glance at our stock book reveals the fact that two or three others are running so low that steps for reprinting will be immediately necessitated to provide for the large and continuous sale the work now commands. "Time tries all things," and no better test can be desired than the fact that after fifteen years—or rather during fifteen years—of widespread recognition as a standard work on Cutting and Practical Tailoring, this book has so grown in favour that edition after edition is demanded.

This, the tenth part, deals with all kinds of Waistcoats and similar garments, and though it comes late in the series, it is not by any means the least important class of garment the tailor is called upon to produce. No pains have been spared either by author, artist, or printer to make this part a worthy companion of the preceding ones.

In conclusion, we can justly make a further quotation from the Preface of Part One which will be found to apply with equal force both to the individual part now before us and to the Cutters' Practical Guide Volumes as a whole: "Very rarely, if ever, has a work so comprehensive been published in connection with the Art of Cutting, as this great work by Mr. W. D. F. Vincent.

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THE

CUTTER'S PRACTICAL GUIDE

TO THE CUTTING AND MAKING OF

ALL KINDS OF WAISTCOATS.

INTRODUCTION.

The garment we purpose devoting this book to a study of is Vests, or Waistcoats, names by which we indicate a garment worn under the coat, with or without sleeves, and extending only a few inches below the waist.

The term "Vest," is derived from the Latin word "Vestis," and means a garment, a dress; from which we also get such words as vestiment, vesture, etc.

The term, "Waistcoat," is from the English waist and coat, and means a coat for the waist, or a short coat or garment, usually without sleeves, worn under outer clothing, covering the waist, but only extending to the hips. In former times it was worn by women of profligate character, and as such it is referred to in "City Madam," by Massinger, Act III., Scene 1, where he says: "I knew you a-waistcoatear in the garden alleys."

For a woman to wear a waistcoat does not now infer she is a low and profligate character.

They were first made popular as an English garment by King Charles II., in 1666, when, according to Pepys, they became the rage at Court, for under date of Oct. 16th, 1666, this celebrated writer says: "The King has declared his resolution to set a fashion for clothes which he would never alter"; and on "This day King Charles II. began to put on his vest; and I did see several persons of the House of Lords, and Commons, too, great courtiers who are in it, being a long cassock

close to the body, of longcloth, and pinked with white silk under it, and a coat over it. . . . It is a very fine and handsome garment."

There is, however, mention made of them in 1547, when Henry VIII. was King. At first they were worn very long, extending to the knees, but gradually they became shorter and shorter, till at last they reached only to the waist. Extremes, however, never last, and so it is not surprising to find a reaction setting in, and thus bringing about the length we wear to-day, which seems to combine comfort and practicability.

The important part vests have played in the fashions of recent years has revived in some measure their position in the latter part of the eighteenth century. New styles have been originated, and novel materials introduced which gives the charm of novelty to the one garment in which a gentleman allows himself some licence with the result that a trade has been done in this garment, which has been by no means insignificant.

This is a desirable state of affairs, for when gentlemen invariably appeared in black coat and vest, both made from the same material, there was very little to relieve the suit from dullness.

There is no doubt that the vest has often been despised. Less care was taken in the making, and the most common-place styles were considered good enough for it, the natural consequence being that nothing like the amount of the trade has been done in them that might have been.

We shall show in this book that there is abundant scope for taste and skill, as well as science and art in the cut, make and finish of this garment, for, although there are a few styles that are usually taken to cover the range of ordinary requirements, yet there is a variety of make and finish that is very wide.

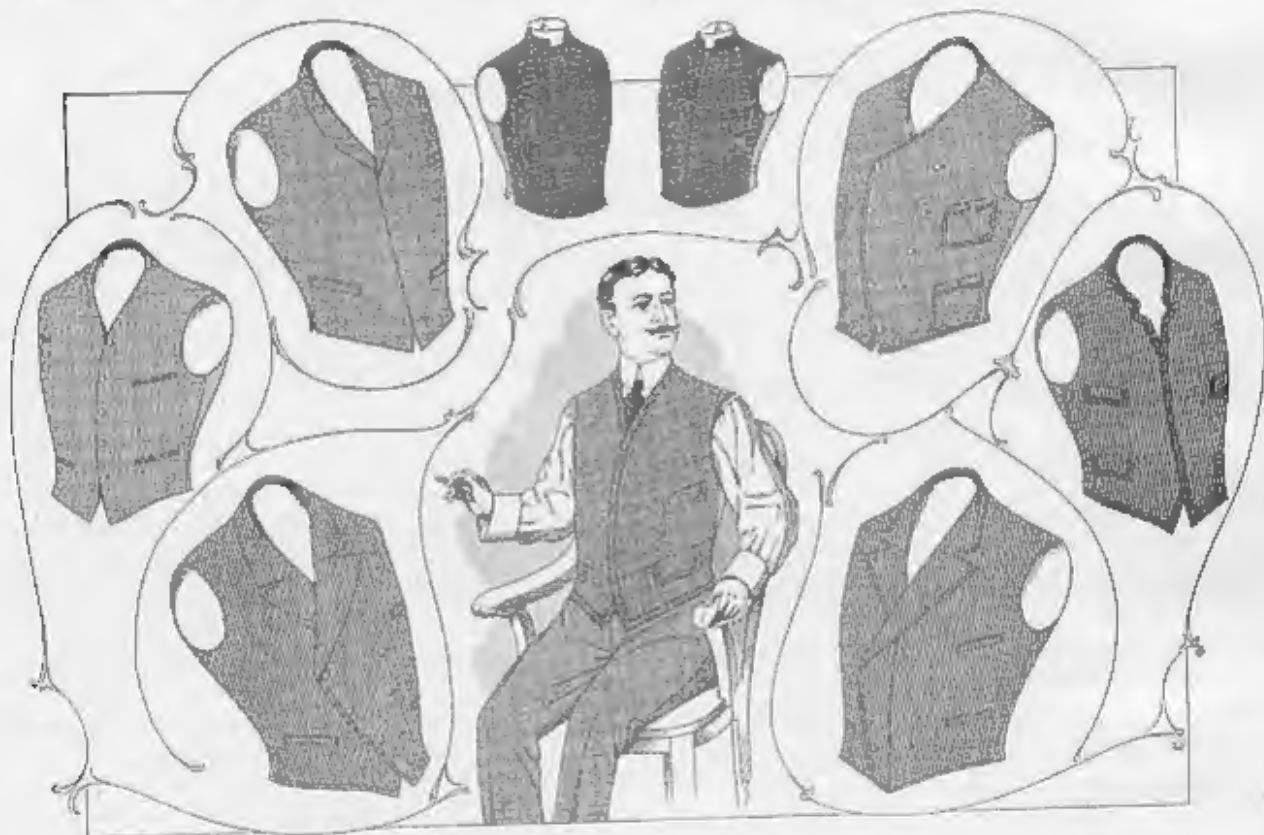
The simplest form is the single-breasted, but the varieties of these include the no-collar and the step-collar, the roll collar and the stand collar, the hollow fronted dress vest, and buttoning high clerical.

Of the double-breasted styles we have the no-collar and the step-collar, the hollow fronted opening, and the low-collaring style, the cassock vest of the clergyman and the high-buttoning long vest of the working man.

way, of late years, to the more fancy makes of material specially designed and made for this garment. In the years that are past it was the custom to have the vest made from the same cloth as the trousers, but this is now a custom that is quite obsolete, unless a suit is made from the same material, as is often the case with tweeds, etc., for Lounge Suits.

THE FIRST STEP

In our instruction is to describe how to take the order, and in doing this it will be necessary to be acquainted with the range of styles in wear, and the occasions for which they are most suited. A few fashion plates are



Of the specialities in vests we have military styles and naval styles, clerical patterns and livery designs; there are special shapes for Court wear and others for the hunting field; vests for boys and vests for ladies. The material used for these include corduroy and cloth, crocheted work and cashmere, drill and linen, knitted work and fancy vesting, silk and satin, velvet and velveteen, plush and moleskin, valencia and various other materials, so that the vest cutter has ample scope both as regards the shape of cut and the style of material, from which they may be made, and to this must be added the variety of finish which embraces stitchings and bindings, cordings and braidings, embroideries and buttons.

For ordinary wear, the vest is usually made from the same material as the coat, though this has given

a great assistance in this matter, as they enable the customer to indicate his wishes, both by stating his likes and his dislikes.

The material having been chosen and the style selected, the details of the customer's orders should be duly noted, such as the number and position of the pockets, guard holes, edges, etc., etc.

In this matter it is well not to weary the customer, for there are certain details the cutter ought certainly to know: for instance, the finish of the edges usually agrees with the coat, the number of buttons for a vest of usual length and average height of buttoning is six; these are illustrations of what we mean, and these should be accepted as being inferred, for customers do not like too much questioning on what is to them technical matters.

Table of Measures.

CHEST	22	24	26	28	30	32	34	36	38	40	42	44	46	48	50
WAIST	23	24	25	26	27	28	30	32	34	37	39½	42	46	50	53
SCYE DEPTH...	5½	6¼	9¾	7¼	7¾	8¼	8½	9	9¾	9¾	10½	10½	10¾	11	11¼
NATURAL WAIST	10¼	11¼	13	14	15	16	16½	17	17	17½	17½	18	18	18½	18½
ACROSS CHEST.	4¼	4¾	5¼	5¾	6¼	6½	7¼	7½	8	8½	9	9½	10	10½	11
FRONT SHOULDER...	8	9¼	9¾	10¼	10¾	11¼	11½	12¼	12¾	13¼	13¾	14¼	15	15¾	16½
OVER SHOULDER ...	11	12½	13¼	14	14½	15¼	16	16¾	17½	18¼	19	19¾	20¾	21¾	22¾
LENGTH OF VEST...	15½	17	18¼	19½	21	22½	23¼	24½	25	25½	26	26½	27	27½	28
HEIGHT.....	3ft. 3.	3ft. 9.	4ft. 3.	4ft. 7.	4ft. 11.	5ft. 3.	5ft. 7.	5ft. 8.							
AGE	3	4	6	10	12	15	18	20							
STOCK SIZES...	000	2	4	6	8	2	3	4	5	6	7				

HOW TO MEASURE. FIGS. 1 TO 6, PLATE 1.

When the vest is ordered as part of a suit, or to go with a coat, the only measures necessary are the height of buttoning and full length; but in writing a book of this sort it is necessary to make it complete in itself, and so we take up the position that the vest alone is ordered.

The question that arises first of all is, Shall the measures be taken over the coat or on the vest only? Now it must be admitted that there are reasons for taking them over the vest only, such as the avoidance of any padding, etc., that might be used in the coat; but in general practice we find that most cutters prefer taking them over the coat, for the simple reason that they are easier taken in that way, and avoids any objection on the part of the customer. We shall, therefore, adopt that method, though in doing so we shall have to make certain deductions, and it may be well to state here that the deductions from the front and over-shoulder measures, and the across-chest measures are not necessary when the measures are taken over the vest only.

THE MEASURES

Are: Chest, waist, opening, full length, depth of scye, natural waist length (from nape), front shoulder, over-shoulder, and across chest. These measures are taken as follows:

The chest may be taken first, or after the various lengths and shoulder measures have been taken; when taken first, it serves as a guide to the other measures, and thus calls the operator's attention to any disproportion that may exist in the size or shape of the shoulders.

When taking the chest measure, endeavour to obtain the customer's idea of ease, for some like a close and some an easy fit. It should be taken round the body, close up to the armpits, see A A, Fig. 1. Care should be taken to keep the tape level, as E, D, F, G.

The waist measure should be taken straight round the body on the level of the navel, and should be taken in the same degree of ease as the chest (see B, B, and H, I, J, K of accompanying figure).

For corpulent figures it may be desirable to take a measure over the corpulency, that is a lower measure than the waist.

The opening is obtained by passing the tape round the neck and bringing the ends together, as at C, C, Fig. 3, the measure being halved.

The full length is taken in the same way, round the neck down to the bottom of vest or length desired, as D, D, Fig. 4. There are many who take these measures from the nape or centre of the back neck, as A, B, C, D, and both plans are practicable.

The depth of scye is taken from the nape of the neck to the level of the armpits, and to find this, various plans may be resorted to. The simplest is to pass the tape over the neck, down the shoulders, and bring it

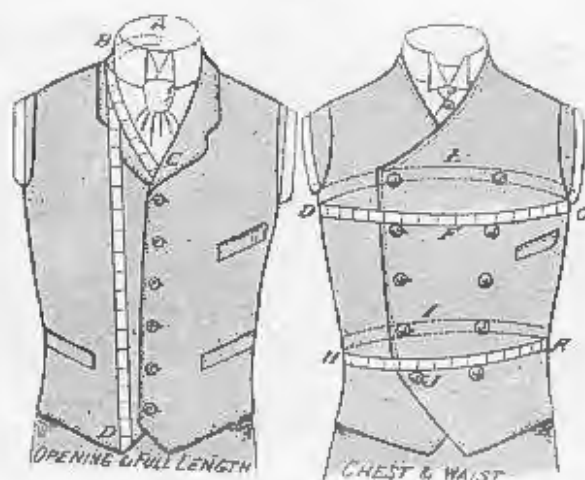
back under the arms to the centre of the back, carefully noting that the tape is taken across the back in the true horizontal.

Another plan is to put the square with one arm under the armpit and the other in the true perpendicular, and then make a mark at the front of scye, and another at the back, level with the top of the square; then place the square with the angle at the mark on the back, and having carefully adjusted the upright arm in the true vertical, a mark may be made on the centre-seam of the back. This mark may either be made with pipeclay, or a pin may be put in to indicate the position. This being done, the measure is taken from the nape of neck to depth of scye (see Fig.).

The waist measure may now be taken from the nape (see Fig.).

These measures are usually taken over the coat, and deductions made from them, but, if preferred, they may be taken over vest only.

The front shoulder measure is taken from nape to bottom of scye in front, as F, F, Fig. 7, but on the right side.



The over-shoulder measure is taken from the depth of scye; mark G on Fig. 8 over the shoulder at G, and down to I of Fig. 9.

The across chest measure is taken from the front of one scye to the other, as E to E, Fig. 6; this is usually entered as half, and is generally taken over the coat.

This completes the measures, unless the vest is fastened up to the throat, when it may be useful to take a measure from nape to a point in front, as A, Fig. 5, and then, after noting what that is, twist the tape round and measure up to G, Fig. 5; this gives a reliable guide or height of gorge.

These measures usually bear the following proportions to the chest: Depth of scye one-sixth plus 3 inches; front shoulder one-fourth plus $3\frac{1}{2}$ inches; over-shoulder one-third breast plus 5 inches; across chest 1 inch less than one-fourth.

These divisions require adjustment in the very large and the very small sizes, and the following scale will be found useful where the direct measures have not



Taking the Measures.



been taken on the customer. It will be better to use this scale whenever the direct measures have not been taken on the customer. All these direct measures are taken over the coat, the chest and waist being taken over the vest only.

In measuring, every care should be taken to secure a good idea of customer's wishes down to the smallest detail. Any peculiarity of figure should be noted, and these, together with the details of the order, should be carefully entered in the measure book. A sample order would read as follows:

A. Gant, Esq.:

S.B. step-collar vest: 2 welt pockets,

1 watch pocket; guard, 2 to 3 from bottom.

36, 32, 12, 25, 9, 17, 12½, 17, 8.

Material No. 6971. Wanted Friday.

Measuring is the basis of successful fitting. It should therefore be done with care. Use a clean tape, and avoid all offensive attitudes or undue handling.

THE DRAFT TO MEASURE.

DIAGRAMS 1 TO 6, PLATE 2.

Our next step is to draft the pattern to measure, and for this purpose we assume the measures have been taken over the coat, and take the set quoted in the last chapter, viz., 36, 32, 12, 25, 9, 17, 12½, 17, 8. These we apply to the draft as follows:

THE BACK. DIAGRAM 1.

Draw line O 17, and on this mark off O to 2½ one-fourth depth of scye plus ½ in. more or less, to taste.

O to 9 the depth of scye.

O to 17 natural waist.

From all these points draw lines at right angles, as shown on Diagram 2.

From 17 mark in 1 inch and draw line O, 1. From this point mark in ¾ in., and shape back from O through ½ to ¾.

O to 2½ one-twelfth breast, less ½ in.

2½ to 6 one-sixth of breast.

From ½ to 10½ one-fourth breast plus ¾ in.; and from 1½ to 10½ one-fourth waist plus ¾ in.

The outline of the back may now be filled in as shown on Diagram 3.

From 2½ mark up ¾, and shape back neck.

Draw shoulder-seam from ¾ to 6, making it slightly hollow, as shown.

Shape back scye from 6 to 10½, and sideseam from 10½ through 10½, as shown.

The length from D to A has to be made to agree with the sideseam of forepart, and then it is shaped across the bottom to C to taste.

The corner is taken off at C with the object of avoiding any contraction at that part, and with this same object a gusset is often inserted at B.

The dot and dash line at D A shows how extra width may be given to the back when it is desired to cut a narrow forepart. In this way ½ to D may be made ½ breast plus 1½, 2 or 2½ inches, and the waist in the same way be made ½ waist plus 1½, 2 or 2½ inches, whatever is added to the back being taken from the forepart.

THE FOREPART. DIAS 4, 5, 6.

We commence by drawing line O 8 of Diagram 4.

From O to 8 is the distance between the depth of scye line and the natural waist. From these points draw lines at right angles, as shown on Diagram 5.

Mark in from 8 to 1, one inch, and shape sideseam from O through 1.

O to 9½ is one-fourth breast plus ¾; and 9½ to 2½ is the across chest measure less ½ in.

From 1 to 9½ is one-fourth waist plus ¾ in.

Now take Vincent's Registered Square, and place the angle line sloping down ¼ in front, and with the corner on point 2½, and draw line up to A, and make 2½ to A the front shoulder measure less ½ in., having deducted the width of back neck; so that in this case O to A is 9½, that quantity being arrived at as follows 12½ less ¼ equals 12¼; from this take 2½ for the back neck, and you get 9½. From 2½ to 9 apply the over-shoulder measure less ½ E of the back, Diagram 3. Thus: ½ to E 8½ leaves 8½, but from this we also take ½ in., as with the front shoulder. The width of the shoulder from A to B is made ½ in. less than back from ¾ to 6, Diagram 3. Now shape scye from B to O.

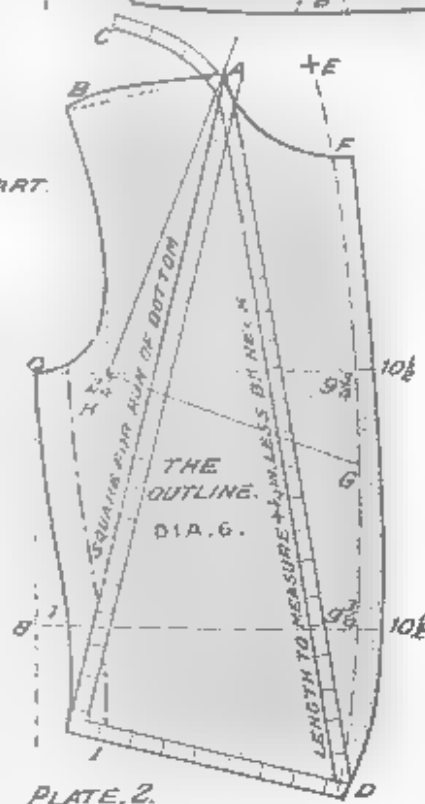
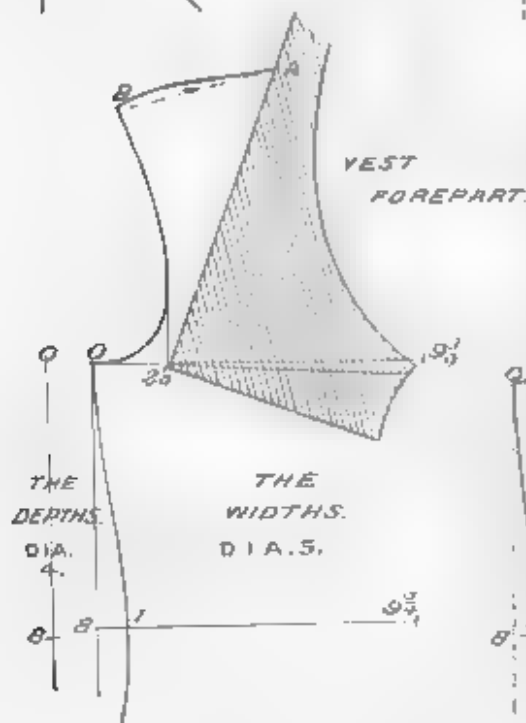
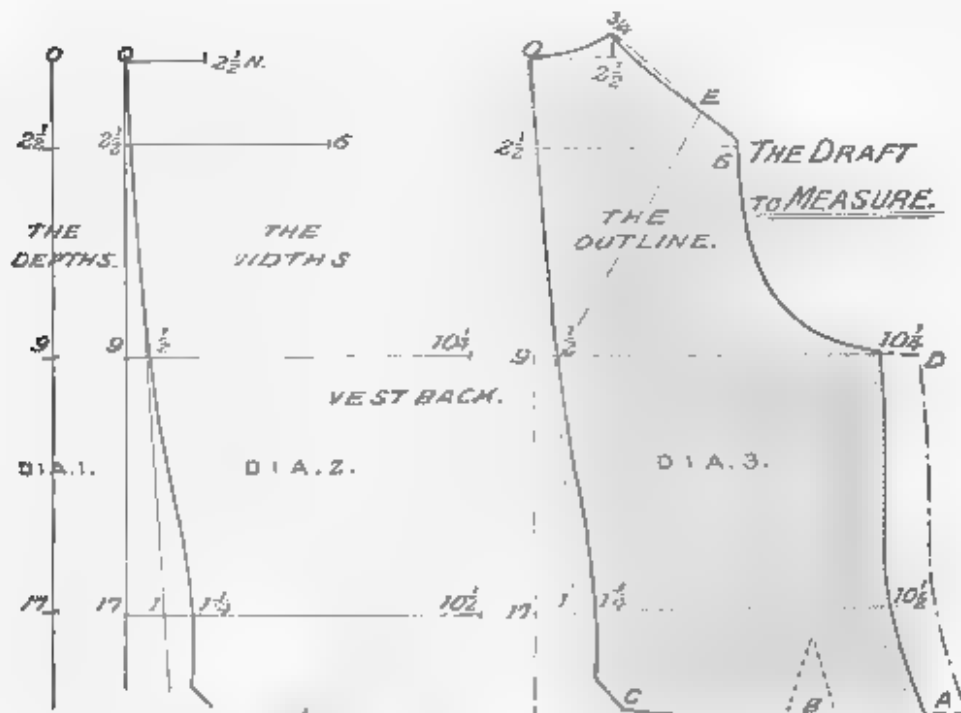
A to E is one-twelfth breast less ½ in., and E to F is the same quantity. Draw breast line from E through 9½, 9½ to bottom. Shape gorge from A to F. Now mark off the opening and full length, first deducting the width of back neck from the measures taken, and applying them from A to breast line; and in the case of the full length, allowing ¾ in. for making-up, so that in this case A to D would be 23½, being 35 less 2½ but plus ¾.

The run of the bottom is very largely a matter of taste, and as a guide we suggest taking the square, and with the aim of starting at A and the corner touching the bottom of sideseam, and the other arm at the full length at D, drawing the bottom of vest, I D by the bottom arm of the square.

It only now remains to add on ¾ in. for button-stand, and the vest is complete.

On succeeding plates we shall show how to shape the front for different styles. Suffice it here to state that this outline may be looked as the basis for all other styles.

The dot and dash line down the side at H I shows the amount to take off when the back is cut extra wide, as shown by D A, Diagram 3.



DISPROPORTION.

DIAGRAMS 7 TO 11, PLATE 2.

Our next step is to show how the system provides for different kinds of disproportion, and here let us point out a most important feature of this system, viz., that it provides for all disproportion in the shoulders by the ordinary working out. The measures being taken on the individual for whom the garment is to be made, they indicate not only the kind of disproportion, but also the extent of the disproportion. Let us briefly review the principal types of disproportion.

STOOPING FIGURE. DIAGRAM 7.

In these figures it will be found the depth of scye is longer than usual, and the front shoulder shorter than usual. The over-shoulder may occasionally be larger, but this does not necessarily follow. In figures of this kind it will generally be found that the chest is flat, and in that case the angle line may be dropped $\frac{1}{2}$ in. in front instead of $\frac{1}{4}$, as shown at 13, 20, of Diagram 7. For this same reason it may be found that the across chest measure is narrower, and this, like the front and over-shoulder measures, will work out accurately without any special adaptation.

If it is thought desirable to increase the width of back, it may be done by making $2\frac{1}{2}$ to 3 one-sixth breast plus $\frac{1}{2}$ in., but the width of the back and shoulder is of very little importance so long as sleeves are not added.

ERECT FIGURE. DIAGRAM 8.

The measures of the erect figure will be shorter in the depth of scye, longer in the front shoulder, and wider across the chest. The application of these in the usual way will produce all the alteration that is necessary. In the event of a very prominent chest, the angle line on the Registered Square may be placed on the depth of scye line, which will result in a slightly rounded front edge, which should be carefully worked up so that the extra room may be located at the proper place, which is just over the prominence of the breast.

LARGE SHOULDERS. DIAGRAM 9.

The principal difference noticeable in the measures of a large-shouldered figure is an increase in the over-shoulder measure; this may be accompanied by an in-

crease in the front-shoulder measure. The ordinary working out of the system to the measures taken will suffice.

SHORT NECK. DIAGRAM 10.

If we compare the measures of the short-necked figure with those of the normal, we find the depth of scye and the front-shoulder measures are both shorter, whilst the over-shoulder measure is the same.

Diagram 10 will show how these work out. The instructions we have already given will be sufficient for this class of figure, provided the measures are taken on the customer.

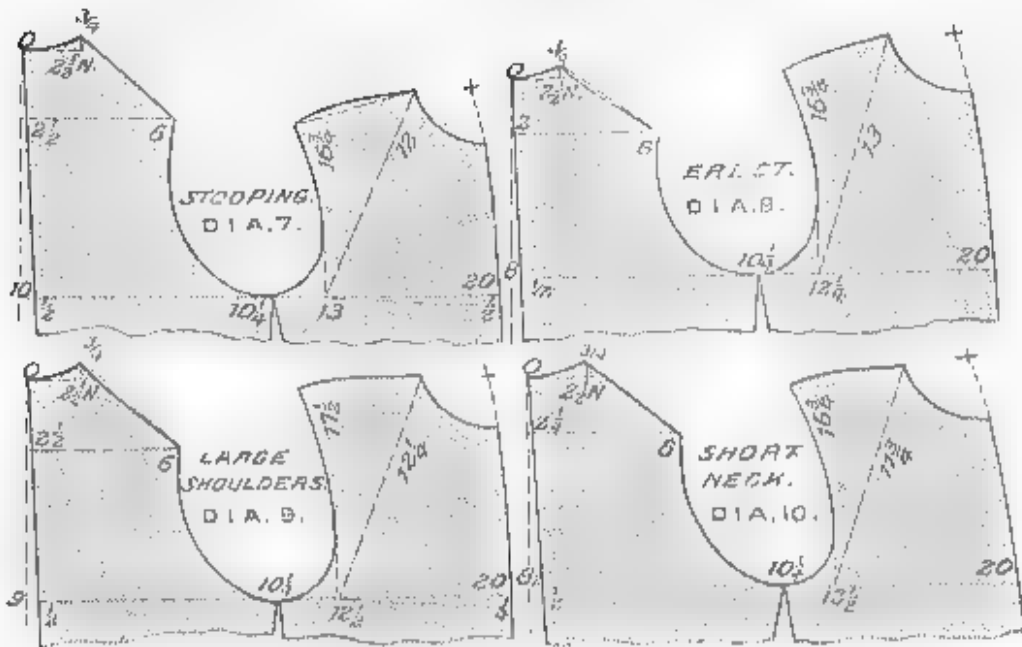
LARGE WAISTED. DIAGRAM 11.

The corpulent figure is by no means as simple a shape to deal with as the others. We have referred to there being some special methods to adopt in order to get the best possible result. Generally speaking, the system remains the same, the alterations being more in the form of adaptations of the rules we have already described than the introduction of new ones. Thus, in drawing, the back from 18 $\frac{1}{2}$ to $\frac{1}{2}$ is reduced from 1 in. in the normal to $\frac{1}{2}$ in. in the corpulent figure, the back being hollowed 2 or 3 instead of $\frac{1}{4}$, so that the total from back construction line to back-seam is only 1 inch instead of 1 $\frac{1}{4}$.

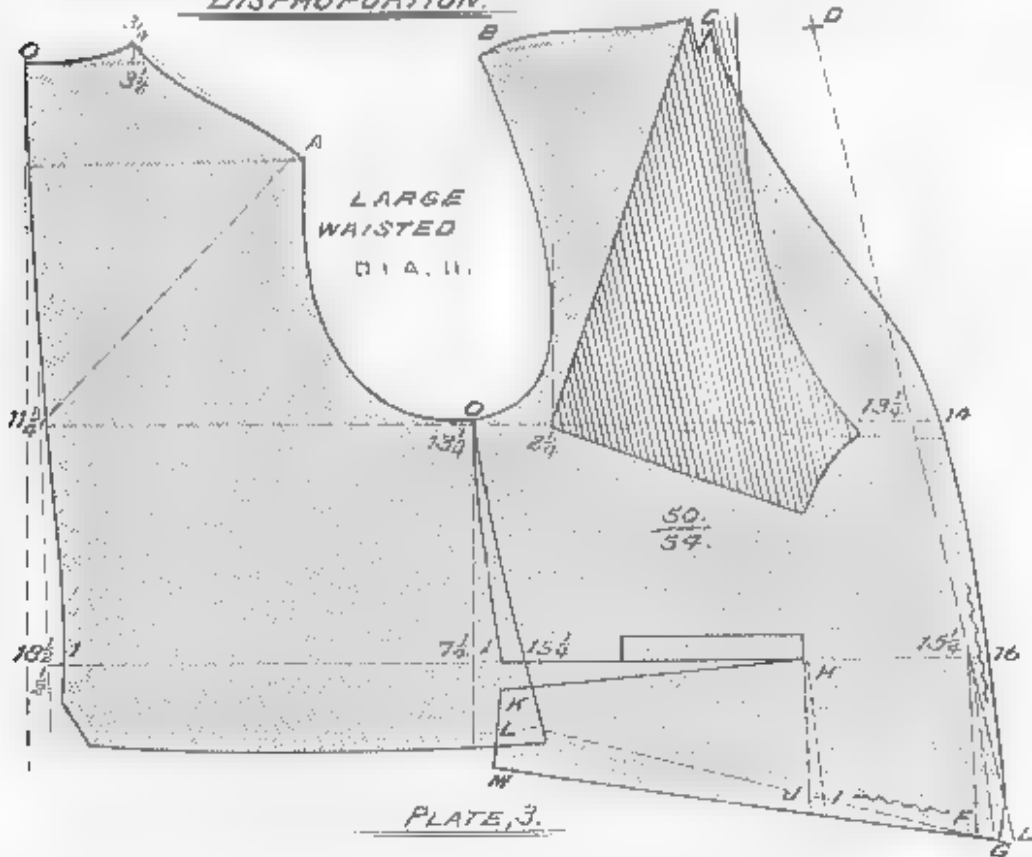
In drafting the forepart, the system is worked out exactly as previously described; but when we come to the bottom of the forepart we make the following adaptations. Draw a straight line from 13 $\frac{1}{2}$ through 15 $\frac{1}{2}$ to E. Now square one at right angles to waist line as from 15 $\frac{1}{2}$ to F, and then draw the edge to edge of breast line midway between these two, as from 13 $\frac{1}{2}$ to G. Now mark the position of the pocket-mouth usually about the waist level—and then cut the paper pattern across from I to H, and then take out the inverted V outlined by J, H, I, which agrees with the inverted V outlined by F, G, 15 $\frac{1}{2}$; this is then closed up, and the result is a horizontal V taken out along the pocket-mouth.

This results in a nice snug fit along the bottom, although it will be well to supplement this by well drawing in the front and bottom edges, as indicated by the wavy parts.

The measures to which this diagram is drawn are: 50 chest, 54 waist, 11 $\frac{1}{2}$ depth of scye, 18 $\frac{1}{2}$ natural waist, 11 $\frac{1}{2}$ across chest, 16 $\frac{1}{2}$ front shoulder, 23 over-shoulder, 14 opening, and 29 full length.



DISPROPORTION.



STUDIES IN STYLE.

NO-COLLAR STYLES. DIAS. 12 TO 15, PLATE 4.

Having dealt with the system, and shown its application to various forms of figure, we next proceed to deal with the subject of style, and in doing so we wish to impress upon our readers its importance.

There is a very great deal more in cutting than the mere fitting of the body. The careful use of the system will merely produce this much; but the success of a garment depends very largely on style, and as this is a subject that can only be learnt by a study of examples, we have prepared several diagrams for that purpose. There is a style imparted by the cutter as he fashions the outline of the garment, the shape given to the opening, the form imparted to the bottom edge, the placing and finish of the pockets, the finish of the edges, the number, position and variety of buttons used, as well as the material from which the garment is made, all contribute their quota to this important subject.

Style depends more on the man than the method he uses, and it is this which makes one man worth so much more in the cutting-room than another.

We trust that what we shall say may prove of service in developing the taste of the reader, and indicate to him those features which contribute to the style of vests.

NO-COLLAR VESTS

The style of opening known as the no-collar vest requires some little variation of cut, for the stand of the collar has to be grown on the neck of the forepart. A little spring is required at the neck about 1 inch from the shoulder-seam, and in order to provide this, the forepart is cut as illustrated on Diagrams 12 to 15. All the points are found as already described, but at C from $\frac{1}{2}$ to $\frac{3}{4}$ in. is added on, and from this point the shape of the opening is continued to F. This leaves a little notch at C, and into this a small piece of cloth is sewn, which is extended round to the centre of the back neck, and thus forming the stand of the collar at that part.

This style is neat and thin, and is a great favourite with those who do not care for ultra fashionable cuts.

BUTTON HIGH STITCHED EDGE. DIA. 12.

On this diagram we show a buttoning high no-collar vest finished with a stitched edge. This is very popular for tweeds and plain twill cloths. A vest of this sort would probably be cut a little longer than usual, and might be finished with slits at the sides. Fairly long vests, buttoning high, should have seven buttons at least.

BUTTON LOW, BOUND EDGE. DIA. 13.

This is a smarter style of vest, and is such as would be worn by many gentlemen. The material would probably be a black worsted, and the edges bound with $\frac{1}{2}$ in. braid neatly felled on both sides. The pockets put in with welts, and the edges of the welts are bound, to make a good finish. On this forepart we suggest the allowance of an extra button-stand of say $\frac{1}{2}$ in. or $\frac{3}{4}$ in. This is cut on the right side only, and prevents the white of the shirt showing through the ends of the holes. In this case the buttons are placed further from the edge than would otherwise be the case.

On this diagram we have put them exactly on the breast line, which assumes the eye of the hole on the left side to be also on the breast line.

HEART OPENING, CLOTH EDGES. DIA. 14.

This is one example of many that might be given of fancy opening, and will serve to suggest any number of possibilities to the ingenious cutter.

The outline from C to F is formed hollow, so that the opening partakes of a U shape.

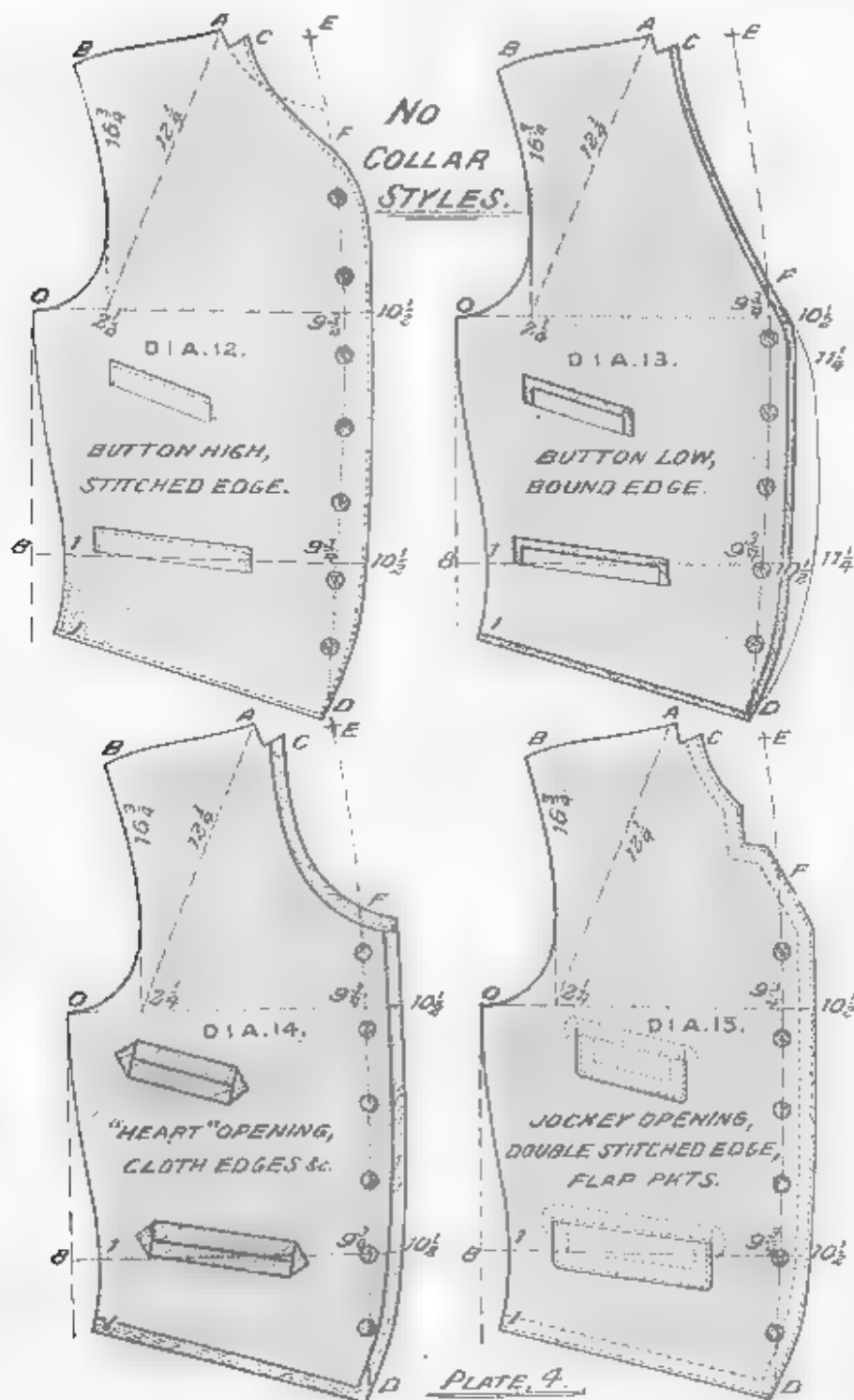
On this diagram we illustrate cloth edges, a style of finish that has become very popular with many firms, especially when the foreparts are of knitted or crochet work. The edging varies in width from $\frac{1}{2}$ to 1 $\frac{1}{2}$ or 2 inches wide, and serves to give a marked character to the garment. The pockets are put in with a broad jeating, finished with V-shaped ends.

JOCKEY OR NOTCHED OPENING. DIA. 15.

This is a style of vest that obtains a large share of patronage with certain classes. It is very suitable for Tattersall vestings and similar materials.

Flap pockets are illustrated, and doublestitched edges are shown. The buttons on vests of this kind would be of a fancy character. In cutting, it will be well to avoid tightness and shortness, as this vest is nothing if it is not of a heavy type. As far as the cut at the opening is concerned, this may be applied to any style of material, but there is no doubt it shows to best advantage in the woolly kind of fancy vestings known as "Tattersalls."

The four illustrations of this so-called no-collar vest must serve to indicate the leading features of this class. It is one that admits of the fullest scope, and the ingenious cutter will be able to design many varieties on this basis.



STEP AND ROLL-COLLAR STYLES.

DIAS. 16 TO 20, PLATE 5.

There are quite a number of styles of vests finished with a collar at the neck, and these admit of an almost unlimited scope in the shape and style of the roll, for the roll and collar are practically one in the vest, it being the custom to arrange the facing in one piece well below the top hole, and so dispense with a drawing-seam such as is used for coats.

On this plate of diagrams we illustrate the three leading styles of collar used on vests, viz., the Prussian, the step-roll, and the roll or shawl collar, and we now proceed to deal with these in turn.

PRUSSIAN COLLAR. DIA. 16.

These are used on two distinct styles of vests, viz., those for clergymen and those for costers and dealers. In both cases they are made to fasten up to the neck, and as far as the cut is concerned they are practically the same.

Care must be exercised to get the neck of the right size, the danger being that it will be cut too large, so that especial care should be taken to make both A to E and E to F one-sixth of the neck, and then to measure up the width of the back neck, and round the gorge from A to F, which comes to the breast line, and see that it exactly agrees with the half-neck. No allowance for seams is necessary, or, at most, a $\frac{1}{2}$ in., as the taking of a seam from the gorge makes it larger.

The coster's vest is generally cut long and very easy-fitting, so that it is as well to give a little extra, say from $\frac{1}{2}$ in. to $\frac{1}{4}$ in., as from O to H, and to add on the necessary length at the bottom, providing plenty of spring at I.

These vests are usually plentifully supplied with pockets, which are generally covered with heavy flaps, sometimes cut in the three-pointed style, but more generally of the plain type shown on the diagram.

The material from which these vests are made is heavy, and the edges are usually stitched about 2 in. wide. The collar is sometimes covered with velvet.

PRUSSIAN COLLAR. DIA. 20.

The Prussian collar requires plenty of length on the fall edge, and in order to obtain this, the sewing-to edge is cut hollow.

Draw line O $7\frac{1}{2}$, making it agree with half the neck.

$7\frac{1}{2}$ to L, 1 inch, or more, as more or less spring is wanted on the fall edge.

Draw sewing-to edge from O to L opposite $7\frac{1}{2}$; now mark off the width of the collar.

O to I* is the depth of the stand, and I* to 2 $\frac{1}{2}$ is the depth of the fall. From $7\frac{1}{2}$ to 1 $\frac{1}{2}$ is the depth of fall desired in the front, and by these points complete collar to taste, the line drawn through the middle of the collar starting from I* is the crease row.

STEP-ROLL COLLARS.

DIAGRAMS 17 TO 19.

This is one of the most popular styles with business men and others. Some cutters lower the gorge to within about 1 inch of the top button, putting on an inside collar to form the under lapel as well, and the reason assigned for this is that it is thinner than with the other method, which has the under part of the lapel all of cloth.

The former style is shown on Diagram 17, point e' being made 1 inch above the position of the top button, and the gorge shaped from A to F.

The latter style is illustrated on Diagram 18, where the shape of the turn is decided by the cut of the vest from F to 10 $\frac{1}{2}$, so that the cutter must decide what shape he wishes the turn, and where he wishes the step to be placed, ere he fixes point F. This is the most popular style of cut, but many of the cutters engaged in the best classes of trade prefer the method shown on Diagram 17.

The edges of Diagram 17 are bound, and it will be observed that the welts are finished in the same way, the ends being also bound.

Diagram 19 is finished with a single row of stitching, which is the plan followed for most chevrons, tweeds, etc., etc.

THE COLLAR SYSTEM. DIA. 21.

Point A is the position of the top button.

B is $\frac{1}{2}$ in. less than the depth of the stand out from the hollow of the gorge.

F is the width of the back neck from the neck-point.

Draw line from A through B to E.

Decide the depth of fall and the height of stand of the collar, and make C to D the difference between the two.

D to F is the stand, and D to E the fall.

Now draw the sewing-to edge of the collar from F to hollow of gorge opposite B, and let the front overlap a seam at G. If it is a step-collar desired, let it terminate about $1\frac{1}{2}$ from the end, and make from G to H $1\frac{1}{2}$ to 1 in., and let the angle be squared up from the front of gorge.

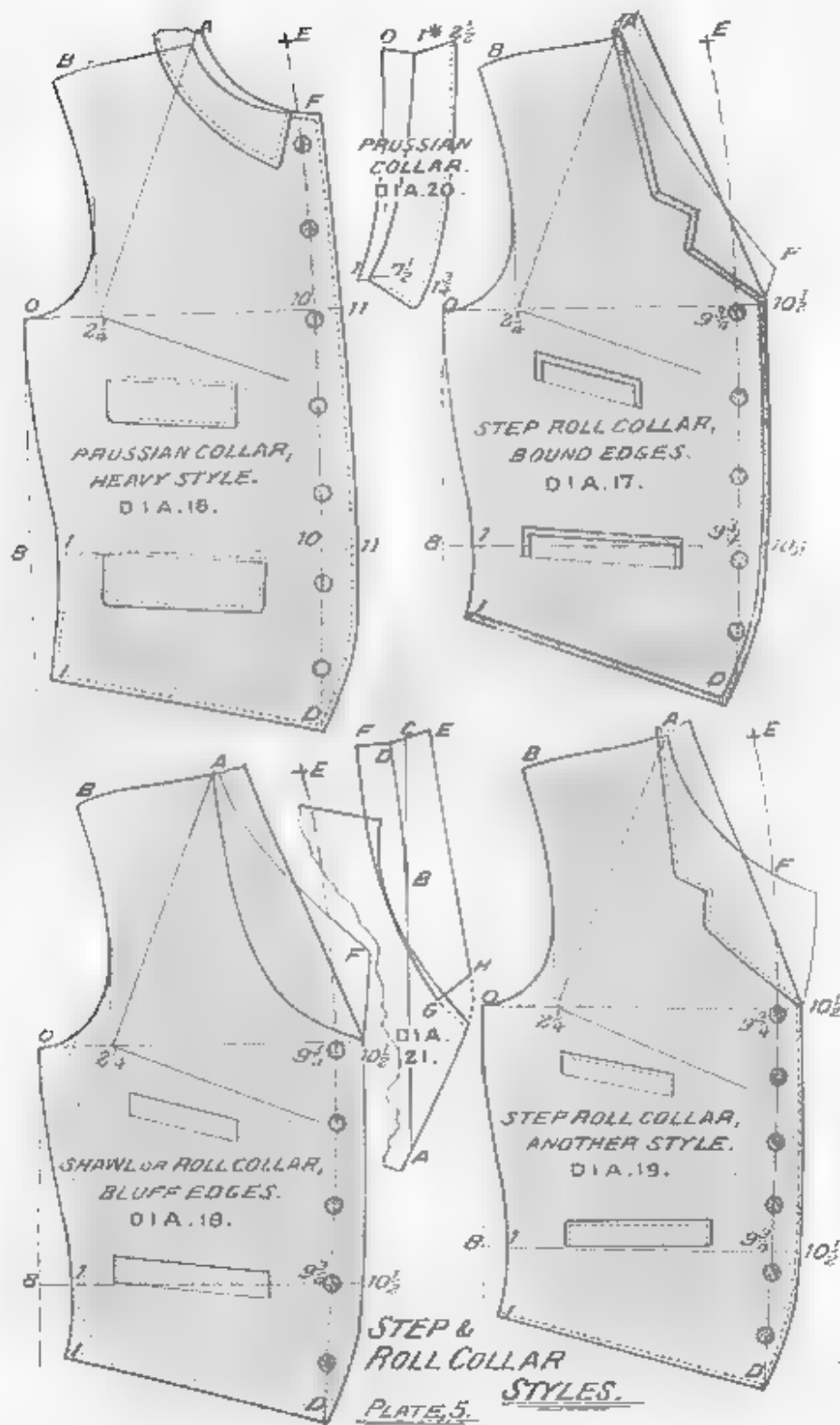
Now shape the fall edge from H to E.

If it is a roll-collar desired, continue to the end as per dotted line, and make the fall edge form a continuous curve with the front edge.

THE SHAWL OR ROLL COLLAR DIA. 18.

So far as the cutting of this vest is concerned, it does not differ one iota from the two diagrams illustrating the step-roll style, the omission of the step being a matter decided by the collar rather than the forepart.

This diagram will give a good idea of the shape of the roll when finished. It is generally considered a quieter style than the step-roll, and is often made up from faced cloth, hence our illustrating it finished with bluff or plain edges.



DOUBLE-BREASTED VESTS.

DIAGRAMS 22 TO 25, PLATE 6.

During recent years double-breasted vests have met with considerable favour. The loose crease edge which was such a drawback to the old style, being effectively avoided by the hollow crease row, and the laid-on collar. The variety of materials from which these have been made is very varied, and whilst much of the smartness of these vests has been the result of the cloth from which they were made, yet the style itself is smart, and this is doubtless the reason so many young men have adopted it.

Double-breasted vests may be divided into two classes, 1. The collar; 2. The collar class. Both of these may be again divided, but of this we shall presently treat. Let us first turn our attention to the new hollow opening.

D.B. NO-COLLAR VEST. DIA. 22.

This is one of the most popular of all the D.B. styles. It is made to button high, and yet show a fair amount of shirt front, an end which is attained by hollowing the opening as shown from C to F.

The back-part of the forepart is drafted on exactly the same lines as described in the system; the gorge is fitted up at C & F to compensate for the collar, and a notch is left as shown at A C, so that a small stand may be joined on to go across the back neck, and also provide spring for the neck.

The double-breast part is produced by adding on an extra amount of overlap, as shown on depth of seye line and waist lines. The amount added beyond the breast line, F to D, is a matter of taste, and we suggest from $2\frac{1}{2}$ to 3 inches; this should be narrower at the waist than at the breast, as it gives a smarter appearance.

In the diagram we have added 3 inches at breast and $1\frac{3}{4}$ at waist, shaping it away sharply at the bottom, D, so that the bottom button coming on the breast line would have no duplicate on the left side.

The measure for the opening is applied from A to F, and the shape of the neck drafted to taste.

The position of the buttons is found by marking back from the breast line the same distance as the eye of the hole is in front; or it may be found by casting two segments, using the breast line as a pivot from points a few inches above and below the hole; where these intersect each other locates the position of the hole.

THE ORDINARY D.B. NO-COLLAR. DIA. 22.

This is the old style of D.B. no-collar. The opening is marked off to breast line, and the position of the top button is fixed some distance below, so that a nice run may be obtained from C to $12\frac{1}{4}$; the larger the amount of overlap the lower this would be.

On this diagram the amount of overlap allowed is $2\frac{1}{4}$ at breast and $1\frac{3}{4}$ at waist, and about $1\frac{1}{2}$ at the bottom, D. This means that two rows of buttons will appear down the front, and in order to get the left forepart to harmonise with the right at the bottom where it overlaps the front of the bottom, must be shaped up; a good plan is to fold the pattern over at the breast line and cut the two together, just shaping away the point at D.

NEW D.B. VEST WITH COLLAR. DIA. 23.

The new hollow opening, high-buttoning vest may be finished with a collar if desired; the cutting in this case is the same as previously described for Diagram 22, the collar being cut by the hollow of gorge, C to F, and laid on, sufficient being allowed at the bottom to allow of the edge being turned over. The dotted line suggests the shape this is cut.

D.B. STEP-ROLL. DIA. 24.

On this diagram we illustrate the old style of D.B. vest with the lapel and turn cut in one with the forepart, so that only the under-collar has to be cut separately.

Measure off the opening desired from A to C. Mark out from hollow of gorge about $\frac{1}{2}$ in., and draw the crease row from neck through C. Now mark out the amount of overlap desired, in this case $2\frac{1}{2}$ at top button and $1\frac{3}{4}$ at the bottom. Shape the lapel to taste and complete as shown, using care to so shape the bottom that the two fronts will harmonise when buttoned up.

The collar is cut as shown on Diagram 21.

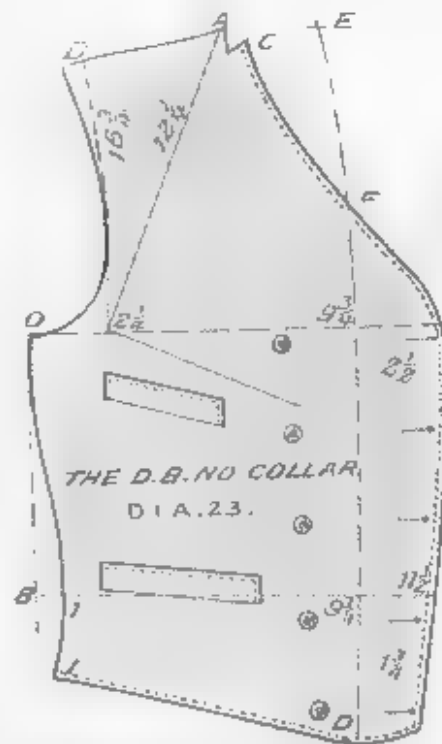
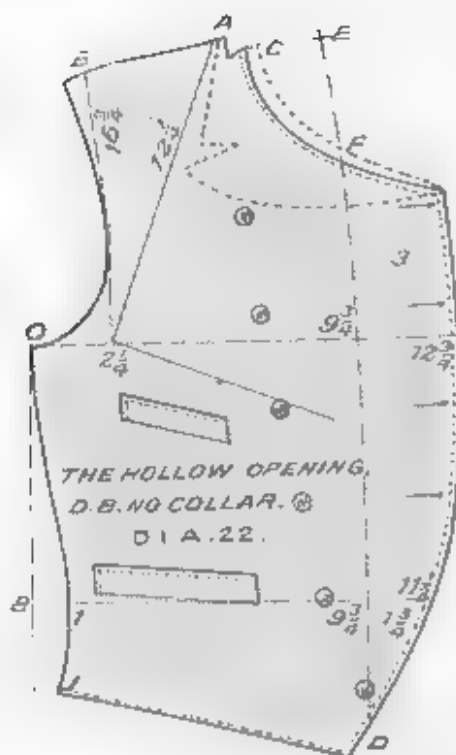
The drawback to this style is the long crease edge from neck to top button, which, however carefully made, appears loose when the wearer sits down or leans forward. It also cuts into a lot of material, and is apt to be clumsy, hence the reason for many cutters shaping the gorge as shown on.

THE D.B. VEST, LAPEL CUT OFF. DIA. 25.

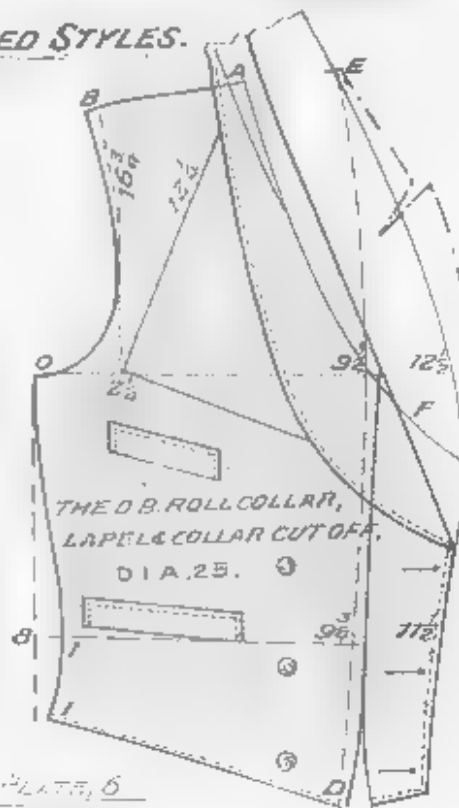
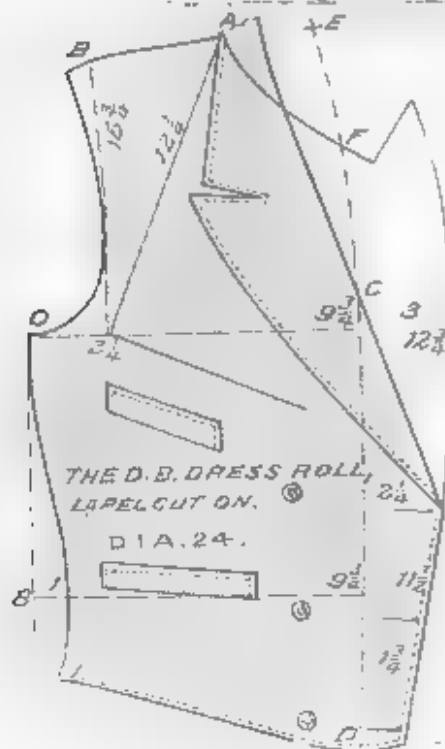
The gorge in this case is lowered to a point about 1 inch above the top button, as shown from A to F, the inside of the lapel being cut separately, and may be of Italian cloth or some thin material. It is easy to arrange this either as a shawl or roll collar, as shown by solid line, or to make it with a step-roll, as indicated by dot and dash line. The facing of the lapel being generally made in one piece, a collar-seam being seldom introduced except when material is short, and the facing for the lapel cannot be got otherwise.

On this diagram we also illustrate the lapel or overlap in front cut separately. A seam is allowed beyond the breast line, as from G to D, and the lapel is cut with the sewing-to edge the same shape as front edge, the width at the various parts being adjusted to taste.

These examples cover the popular styles of D.B. vests; there have been introduced many strange and eccentric styles, but these have not met with a very



DOUBLE BREASTED STYLES.



flattering reception. Still, if our readers are of a fantastic turn of mind, let them experiment, and, maybe, they will evolve a style which may prove more acceptable to the general public than some of those we have referred to.

HINTS ON MAKING.

The D.B. vest should have two buttons placed on the inside for the purpose of securing to top and bottom button-holes of the right or under forepart, it being desirable from the standpoint of comfort, as well as fit, that it should lie smoothly. In other details, the making-up of D.B. vests is the same as for the S.B., though they perhaps demand more care in the location of the buttons, so that they shall exactly harmonise with the other side.

DRESS VESTS.

DIAGRAMS 26 TO 29, PLATE I

Dress Vests, such as are worn for Evening Dress, are mostly made with a very hollow opening at front, so that when they are on the wearer and buttoned up, the opening is U-shaped, or, as they are often described, of the shape of a horseshoe.

They are sometimes made with and sometimes without a collar. Occasionally no collar is put on, but the outline of the collar is traced with Russia braid, which trimming is often used on the welts and round the edges, and gives a rather stylish effect to the garment.

They are made in both single-breasted and double-breasted styles, and between those two there is a plentiful variety produced, examples of which we give on this plate.

The requirements of a dress vest are, a low opening front, and the length of the forepart to agree with the front of the coat.

Care must be taken to get the balance properly adjusted to the requirements of the wearer, or difficulty will arise. If it is cut too long in the front it will appear loose along the edge of opening, and if it is cut too short the bottom will stand away. Let us now proceed to deal with

THE S.B. DRESS VEST DIA. 26.

The sides, shoulders, and bottom of this diagram are produced exactly as previously described for the system. The gorge is felled up at C $\frac{1}{2}$ in., and a notch left for a small snip to be sewn into to go round the back neck, and provide the spring for the neck. Sometimes this addition is continued right up to the neck at A, and the back is finished without a cloth stand, the material used for the back being carried right up to the top. Point C then having been found $\frac{1}{2}$ in. in front of A, draw a line from C to F $\frac{1}{2}$, which is 2 to 2 $\frac{1}{2}$ inches back from the breast line at F $\frac{1}{2}$. By this line draw the opening from C to F, adding a trifle of round at G. A button-stand of $\frac{1}{2}$ in. is added and the forepart is complete.

COLLAR FOR DRESS VEST.

Mark round the opening of forepart from C to F; continue in the same line beyond C long enough to go round the back neck. Now make a mark a good half-inch in front of this, and then behind and below it mark the shape of the collar desired, allowing sufficient for the turning in of the edge. At front F it should taper down to a $\frac{1}{2}$ in., whilst the width at the widest part should be from $1\frac{1}{2}$ in. to $1\frac{3}{4}$ in., running off to about 1 inch at the shoulders.

This is lined with silk or Italian cloth, and laid on, the edge being stretched sufficiently to turn over. If it is interlined with canvas it should be of the thinnest kind, as Dress Vests must not have anything of a clumsy character about them.

D.B. DRESS VEST (HEART SHAPED) DIA. 27.

This is a very popular style in white vests, though there is no reason why they should not be quite as popular for the ordinary black vest. As far as the cutting is concerned, the only difference is the addition to the front beyond the breast line.

From 9 $\frac{1}{2}$ to 12 is $2\frac{1}{2}$ in., from which point it runs off to nothing about 1 inch up from the bottom: this allows the buttons to be arranged so that the two rows converge at the bottom one.

D.B. DRESS VEST. DIA. 28.

In this style the double-breasted part is continued right to the bottom; from 9 $\frac{1}{2}$ to 12 is $2\frac{1}{2}$ in., and from D to front is about 2 inches.

The front of the bottom beyond D is curved up so that it exactly follows the rim of the bottom of the front on the other side.

The collar illustrated on this diagram varies from that shown on Diagram 27, in that it continues to the front of the forepart.

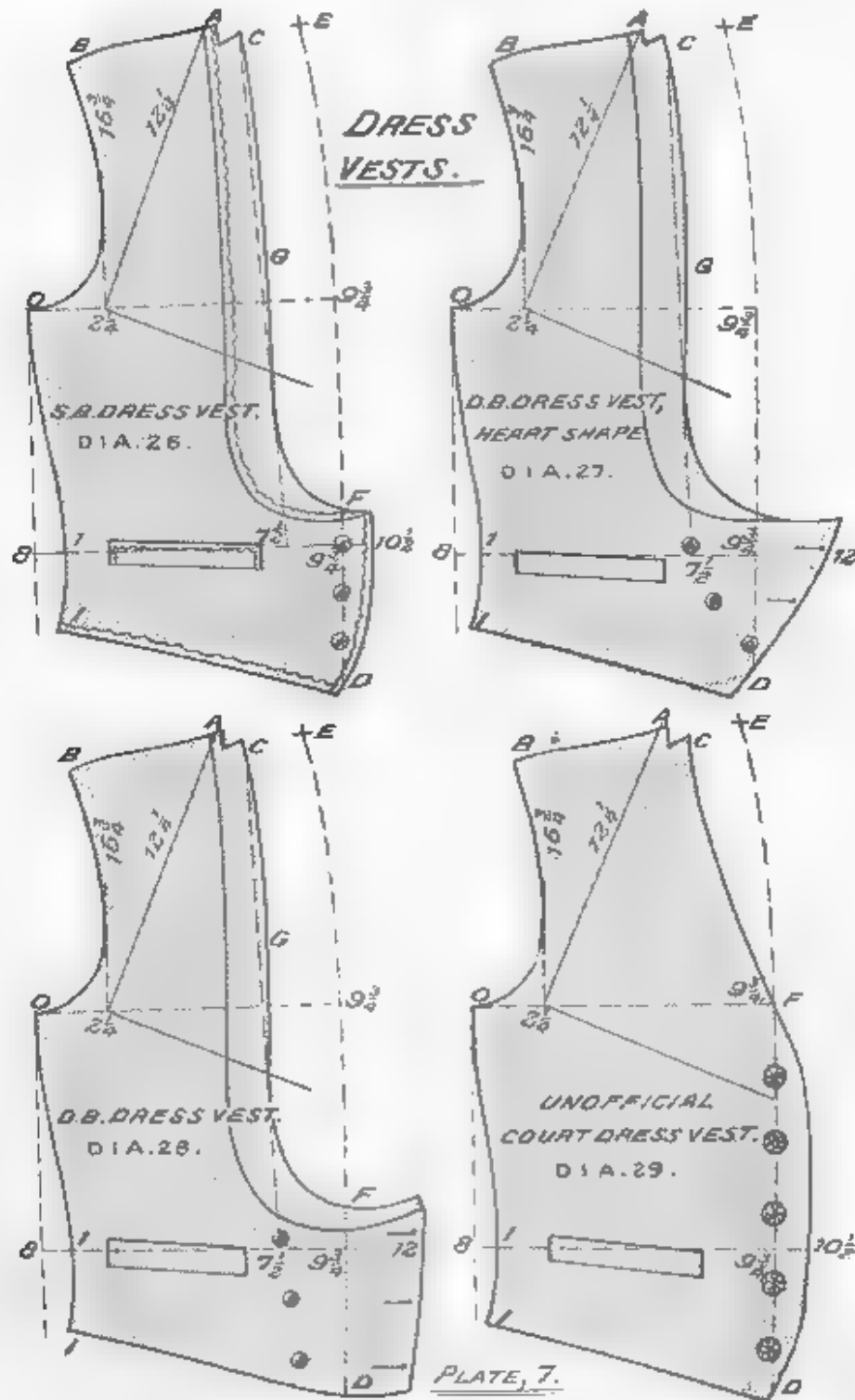
UNOFFICIAL COURT DRESS VEST DIA. 29.

This is the vest worn by those who have no official uniform when they attend at Court. It is generally made of black velvet, though plum-coloured cloth is also correct. The vest must, of course, be made from material to match the coat. The style of this vest is a low opening S.B. no-collar, fastening with five buttons, and having two welt pockets.

F indicates the point of opening, which may vary a little higher or lower, according to the customer's taste.

The usual $\frac{1}{2}$ is added at C, and a button-stand of $\frac{1}{2}$ in. is added beyond the breast line.

In cutting velvet, the pile is usually made to run upwards, and in making, any pressing that is done should be done by passing the seam over an iron turned upwards, instead of passing the iron over the velvet. The edges are finished plain, and the buttons are of steel in fancy pattern.



MILITARY VESTS.

DIAS. 30 TO 37, PLATE 8.

Military officers only wear vests for mess dress, but the style of these is very varied for the different branches, and was still more so prior to 1901. They are all made single-breasted, but beyond that there is very little agreement in them, for whilst some fasten up to the throat, others open at the breast, and still others of them open very low; some of them are finished in no-collar style, and some of them have collars.

MESS VEST, FIRST LIFE-GUARDS DIA. 30.

The vest worn by officers of the First Life-Guards is made of blue cloth edged all round with gold lace 1 inch wide. It fastens down the front with hooks and eyes, and has a row of gilt studs to hide the opening. The pockets are jested in and left quite plain.

It is cut to fasten up to the throat, and the neck is finished with a stand collar.

The only points we need direct attention to on Diagram 30 are,

1st. That it is cut without any button-stand being added, the breast line forming the front edge.

2nd. To make it to fit about 1 inch, so that it may not show below the bottom of the mess jacket with which it is worn.

MESS VEST, ROYAL HORSE-GUARDS DIA. 31.

The mess vest worn by officers of the Royal Horse-Guards is made of scarlet cloth, and is edged all round with gold lace 1 inch wide, including the collar and the top of the pocket welts. The fronts are fastened with hooks and eyes, and a row of gilt studs is put down the front. As far as the cutting is concerned, it is the same as Diagram 30.

MESS VEST, SECOND LIFE-GUARDS. DIA. 32.

The vest worn with mess dress by officers of the Second Life-Guards, is made from light blue cloth, and is edged all round with gold lace $\frac{1}{2}$ in. wide, and also across the tops of the pocket welts. It is cut in the hussar dress vest style, but being fastened with hooks and eyes down the front, no button-stand is added. A row of gilt studs is put down the front.

MESS VEST, INFANTRY OF THE LINE.

The vest worn by officers of the Infantry of the Line is made from cloth of the same colour as the regimental facings. It is edged with gold Russian braid all round, forming an eye at the bottom corner.

The pockets are jested in and trimmed with gold Russian braid along the top and bottom, which forms a crow's toe with eye at either end and in the centre of top and bottom, as shown on the diagram.

It opens down to about the level of seye, and fastens down the front with hooks and eyes, a row of gilt studs being put down the front.

In regiments where the facings are white, the vest may be made of either white or scarlet cloth, or of white washing material. They must be cut without lapels, and fastened with four small ($\frac{1}{2}$ in.) regimental buttons.

The cutting of the general pattern of Infantry mess vest is shown on Diagram 33.

The special features to which we must call attention are the addition of $\frac{1}{2}$ in. to the gorge, as described for no-collar vests, the cutting the foreparts without a button-stand being added, and keeping them short over the hips.

MESS VEST FOR HIGHLAND AND SCOTTISH

REGIMENTS. DIAGRAM 33.

This is of the same shape as for the Infantry of the Line, and is made from cloth of the same colour as the facings, scarlet cloth, or regimental tartan.

For the Gordon Highlanders it is made of scarlet cloth, with roll collar and three small buttons. For the Royal Highlanders it is made of regimental tartan with roll collar, and fastens with three small buttons. For the Argyll and Sutherland Highlanders it is made of regimental tartan, and finished with a roll collar, fastening with four buttons, and the pocket trimmed with gold cord.

MESS VEST, HIGHLAND LIGHT INFANTRY.

DIAGRAM 37.

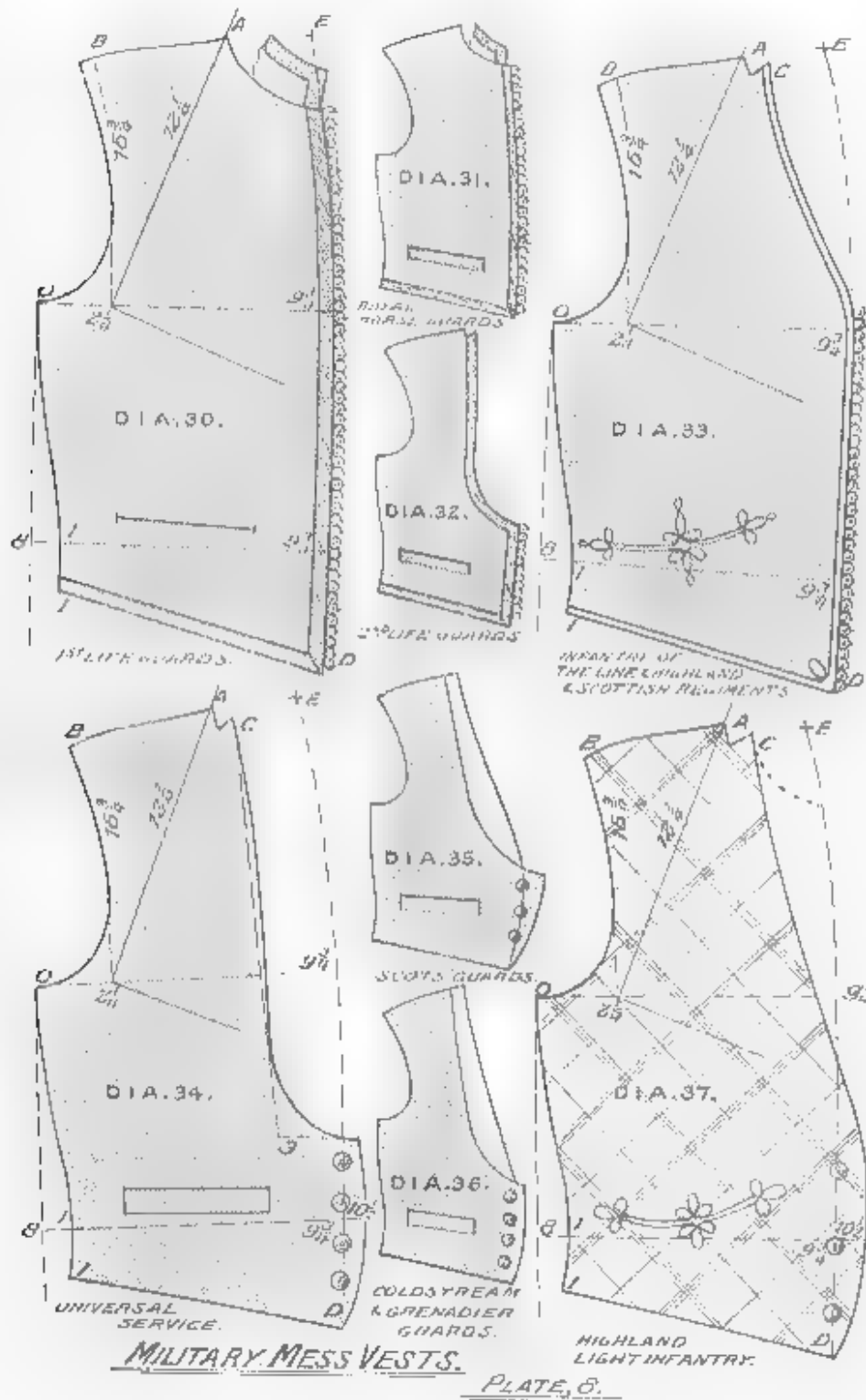
This is made from regimental tartan, and is cut in the S B no-collar style, opening half-way down, and fastening with three small regimental buttons. The edges are trimmed with $\frac{1}{2}$ in. gold cord, which is also used on the pockets, forming a crow's toe at each end, and in the centre of the top and bottom.

Diagram 37 shows how it is cut, and also illustrates how the regimental tartan is arranged on the bias for mess vests.

MESS VESTS FOR FOOT-GUARDS.

DIAS. 35 AND 36.

The mess vest worn by officers of the Foot Guards is made from garter blue cloth, the opening at neck being kept fairly straight, and finished with a roll collar. For the Grenadier and Coldstream Guards there are four buttons put down the front, as Diagram 36; and for the Scots Guards three buttons, as shown on Diagram 35.



MESS VEST FOR ALL OTHER OFFICERS.

DIAGRAM 34.

The mess vest worn by all other officers is cut as shown on Diagram 34, which is of the hollow-fronted type. The opening is finished plain. It is made to fasten with four small buttons ($\frac{1}{2}$ in.).

It is made of blue cloth for Field Marshals, General Officers, Colonel on the Staff, and officers under the rank of Colonel on the staff not on the cadre of a unit.

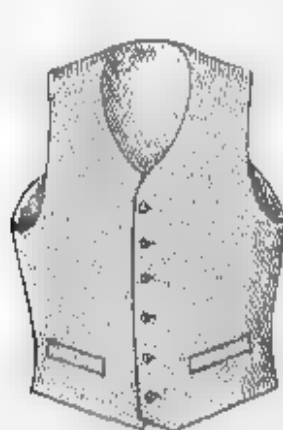
It is made of scarlet cloth for the 1st, 2nd, 3rd, and 4th Dragoon Guards; of green velvet for the 5th Dragoon Guards; of white material for the 6th Dragoon Guards; of scarlet cloth for the 7th Dragoon Guards, the 1st and 2nd Dragoons, 3rd and 4th Hussars, the

of scarlet cloth for the Army Medical Staff; of blue cloth for all Ordnance Officers, Army Pay Department, and the Army Veterinary Department.

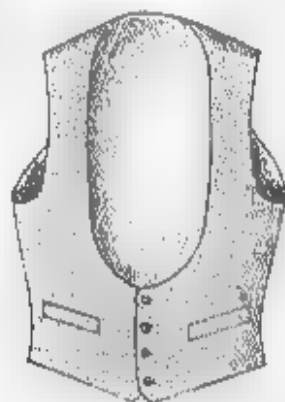
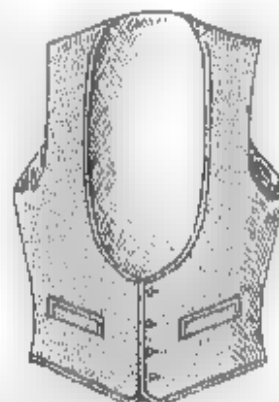
NAVAL VESTS.

These are of two classes, those worn in the morning and those worn in the evening; or they may be described as the undress and the dress styles. The morning vest is made of blue cloth, and finished quite plain, fastening up the front with six buttons, and pockets to taste. They are cut in the S.B. no-collar style, illustrated on Diagrams 12 and 13, and are made to button fairly high.

The evening or dress vest is also made from blue cloth, and is finished with a gold tracing braid on the



MORNING.

EVENING.
(WHITE)EVENING.
(BLUE)

Naval Vests.

5th Lancers, and the 6th Dragoons; of blue cloth for the 7th and 8th Hussars; of scarlet cloth for the 9th Lancers and 10th Hussars; of blue cloth for the 11th Hussars; of scarlet cloth for the 12th Lancers; of white material for the 13th Hussars; of scarlet cloth for the 14th and 15th Hussars; of blue cloth for the 16th Lancers; of white cloth for the 17th Lancers; of blue cloth for the 18th Hussars; of white cloth for the 19th Hussars; of crimson cloth for the 20th Hussars; of French grey for the 21st Lancers; of scarlet cloth for the Royal Artillery; of blue cloth for the Royal Engineers; of rifle green cloth for the Scottish Rifles, King's Royal Rifle Corps, Royal Irish Rifles, and the Rifle Brigade; of white for the Army Service Corps;

edge of opening down the front, along the bottom, and across the tops of the pocket welts. It is made to fasten with four buttons, and is cut in a similar style to the low-opening mess vest (Diagram 34), but the front is not quite so hollow, the opening coming to a point just above top button, so that the opening is more of the heart shape.

For warrant officers the gold braid is omitted, but in other respects it is the same.

A white vest is worn when a white undress mess jacket is worn, and this is made from white marcella, and cut in the same shape as the blue dress vest.

There are no distinction marks for the various ranks, all wearing the same pattern.

CLERICAL VESTS. DIAS. 38 TO 42, PLATE 9.

The vest is one of the most distinguishing features of a clergyman's dress; indeed, there are many ministers at the present time who wear the ordinary coat or jacket, and rely on a vest of a special shape to indicate their calling. The principal style is the S.B. stand-collar, which is usually fastened with eight buttons up the front, and an opening at front of neck of from 2 to 3½ inches.

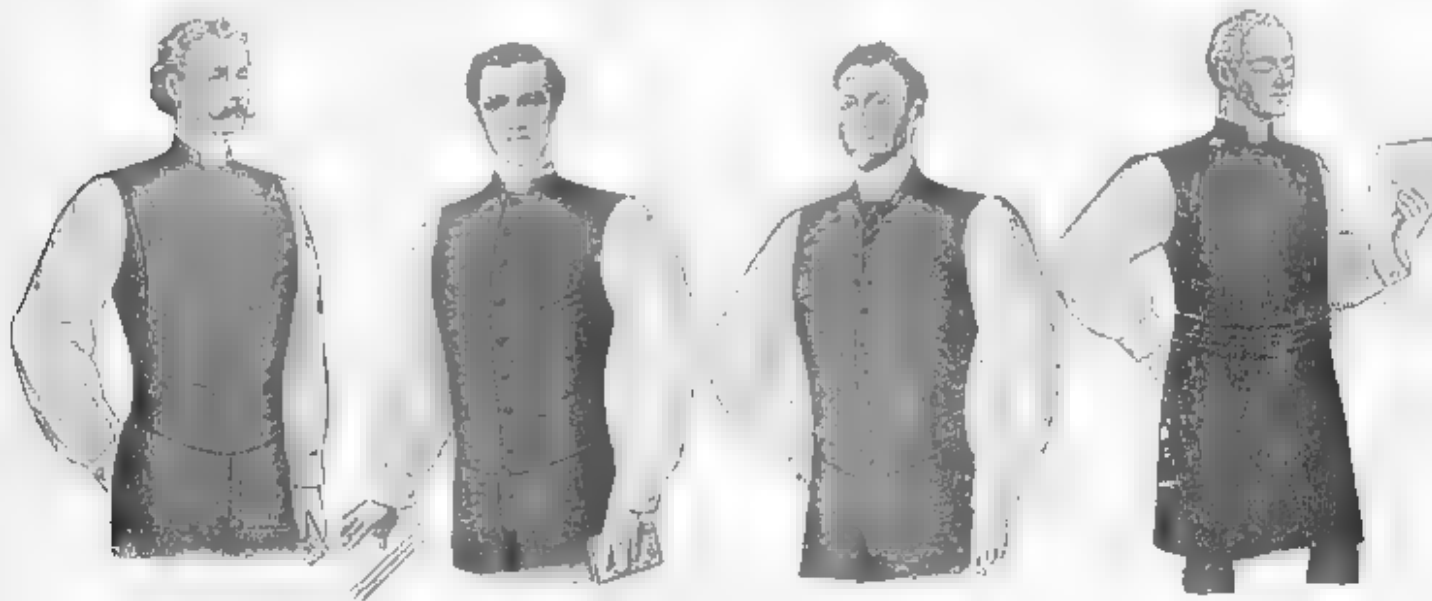
The next most popular style is the D.B. cassock vest, which is cut with a very wide left forepart, and a very narrow one for the right side; this is made from silk or cloth, and fastens down the right side, the holes being generally placed in a fly.

Then there is the clerical dress vest, cut in S.B. style, the top of the forepart cut away, and the neck finished with a stand collar, and, lastly, there is the bishop's

S.B. STAND COLLAR CLERICAL VEST. DIA. 38.

This diagram illustrates clearly the cutting of this style of vest. The neck, shoulder, seye, side and bottom are found exactly as previously described, with the exception that the front of neck at F is cut straight across from the end of the collar, which terminates from 1 to 1½ in. back from the breast line. The object of this is to get the opening at front to appear straight when on.

Especial care must be taken with the finish of the neck, as clergymen are very particular about the fit of that part, a try on being often very helpful in getting at the exact height and run of the collar. The buttons should stand exactly on the breast line, and the eye of the holes should also be placed on the breast line, so that the buttons may appear in the centre of the figure when worn.



Clerical Vests.

apron, which is a kind of short sleeveless cassock, which reaches to the knees.

Clerical vests are usually cut rather longer than for the general run of customers. Great care should be taken with the neck part, so that the collar may fit as snugly as possible round the linen collar.

We notice some trades who make a speciality of this branch of tailoring, are supplying them with the top of the back to open, after the style of a button-behind shirt, and fastening them with a neat buckle and strap. To get the neck the correct size, an extra measure is sometimes taken, as follows: Measure down from nape to any point on the centre of front, say about the level of seye line. Note this quantity and keep it fixed there, then measure up from that point to the top of front of vest, and so get the height of gorge. This measure is applied as taken; the seams will compensate for themselves.

D.B. CASSOCK VEST. DIAGRAM 39.

Draft out the forepart of a vest as usual, and then draw a straight line from E through 9½ to bottom, and as this has to be the centre of front of the left forepart, some little manipulation of this sides must be resorted to in order to draw back the surplus material from the front.

This would be very simple if a seam was put down the centre, but this is not permissible, so we lower the seye and take out a V at seye, and also a horizontal V from the pocket-mouth.

The plan for doing this is as follows: Note the distance from 9½ to 10½ at front of waist, lower seye from O to K half that quantity, and take out a V the same size at L; then mark in from 1 to 2 the same distance as from 2½ to 10½; mark the position of the pocket-mouth, and take out a V of about the same quantity,

adding on the length at I. This will enable you to fold over your pattern on the breast line, and mark the overlap of the right side wide enough to fasten over the right forepart sufficient to button.

The two general shapes are illustrated (some are cut to curve away from the neck-point, as per C 15, dot and dash line, but the more general style is that shown by the solid line, C B * 17, there being two buttons placed on the shoulder to fasten that part to.

The right forepart is cut as usual at the neck, shoulder, seye, and sideseams. It is simply cut away, the bottom of the side being made about $2\frac{1}{2}$ or 3 inches wide, and then shaped up to the neck as per dot and dash line. The bottom of front must be nicely shaped, so that the front may have a harmonious outline.

HINTS ON MAKING.

As this is one of the most complicated styles of vest made, it may be well to give a few hints on how it is made. Beginning with the neck, the collar of the right side is sewn to the right forepart, a hole being worked on the part below F, and a button sewn in a corresponding position on the inside of the left forepart. A fly is usually inserted down the right side of the left forepart, and about seven buttons used for fastening, an extra button being put on about 1 inch from A, as shown. One pocket is inserted across the waist V, so hiding the existence of the latter, and bringing the bottom of the front close into the figure, and another small pocket in the right forepart, with a watch-pocket, as usual. Sometimes the lower pockets are omitted, when the vest is made of silk, but this is a point on which the customer's wishes must be consulted.

CLERICAL DRESS VEST. DIAGRAM 40.

This diagram clearly indicates the method of cutting the vest worn by clergymen for full dress. The principal feature is the cutaway of the top of the forepart, and finishing the neck with a stand collar and notch. Sometimes these foreparts are cut as low as 15, measuring from the nape to opening, whilst others have them as high as 11, so that ample latitude is allowed between these openings. The material used is either the same as the coat, or silk.

BISHOP'S APRON. DIAGRAM 41.

This is a garment worn by deans, archdeacons, and bishops, and is much more like a sleeveless coat than a waistcoat. It is cut very easy-fitting, especially below the waist. It reaches to the knees, and must, therefore, have sufficient width for walking. It is made

from corded silk, or silk-finished cord. It is usually lined to the waist only. It only fastens with a button and cord at the neck-point, C and E, and then it is kept in place by a cincture, which is tied round the waist, though occasionally a loop and button is placed at the side of waist, but in that case the cincture covers it. Vertical slits are placed at the sideseams, 6 inches from the seye, or in such a position as will enable the wearer to use his trouser pockets easily, and if pockets are inserted in this garment, they are patched on the inside (in the same style as has been recently adopted for raglans, etc.), so that they can be reached through this slit.

The cincture is made up 5 inches wide and 20 inches long, with strings or ribbons attached to the end to allow it to be fastened round the waist. The rib of the silk runs horizontally for the apron, and vertically for the cincture. The cincture is interlined with canvas, and the ends are rounded off.

THE SYSTEM. DIAGRAM 41.

Draw line O 38. O to 3 one-third seye depth.

O to 9 seye depth.

O to 17 natural waist length.

17 to 26 9 inches.

O to 38 full length, plus two seams.

Draw lines at right angles to these points, and make O to $2\frac{1}{2}$ one-third neck (half).

3 to $7\frac{1}{2}$ width of back desired, plus $\frac{1}{2}$ in. for seams.

9 to 21 chest measure plus $2\frac{1}{2}$ to 3 inches.

21 to $12\frac{1}{2}$ across chest measure plus $\frac{1}{2}$ in.

Find neck-point by registered square, placing the angle on $12\frac{1}{2}$, and the angle line on $12\frac{1}{2}$, 21.

From $12\frac{1}{2}$ to C is the front shoulder, less width of back neck.

From $12\frac{1}{2}$ to B is the over-shoulder measure less 9 to A of the back.

C to B is $\frac{1}{2}$ in. less than the back from $\frac{1}{2}$ to $7\frac{1}{2}$.

Shape seye by these points. C to D, D to F and D to E are all one-third neck (half).

Draw breast line from D to 21, and square down at right angles, unless the wearer is very stout, when it may be necessary to advance the waist at front a little.

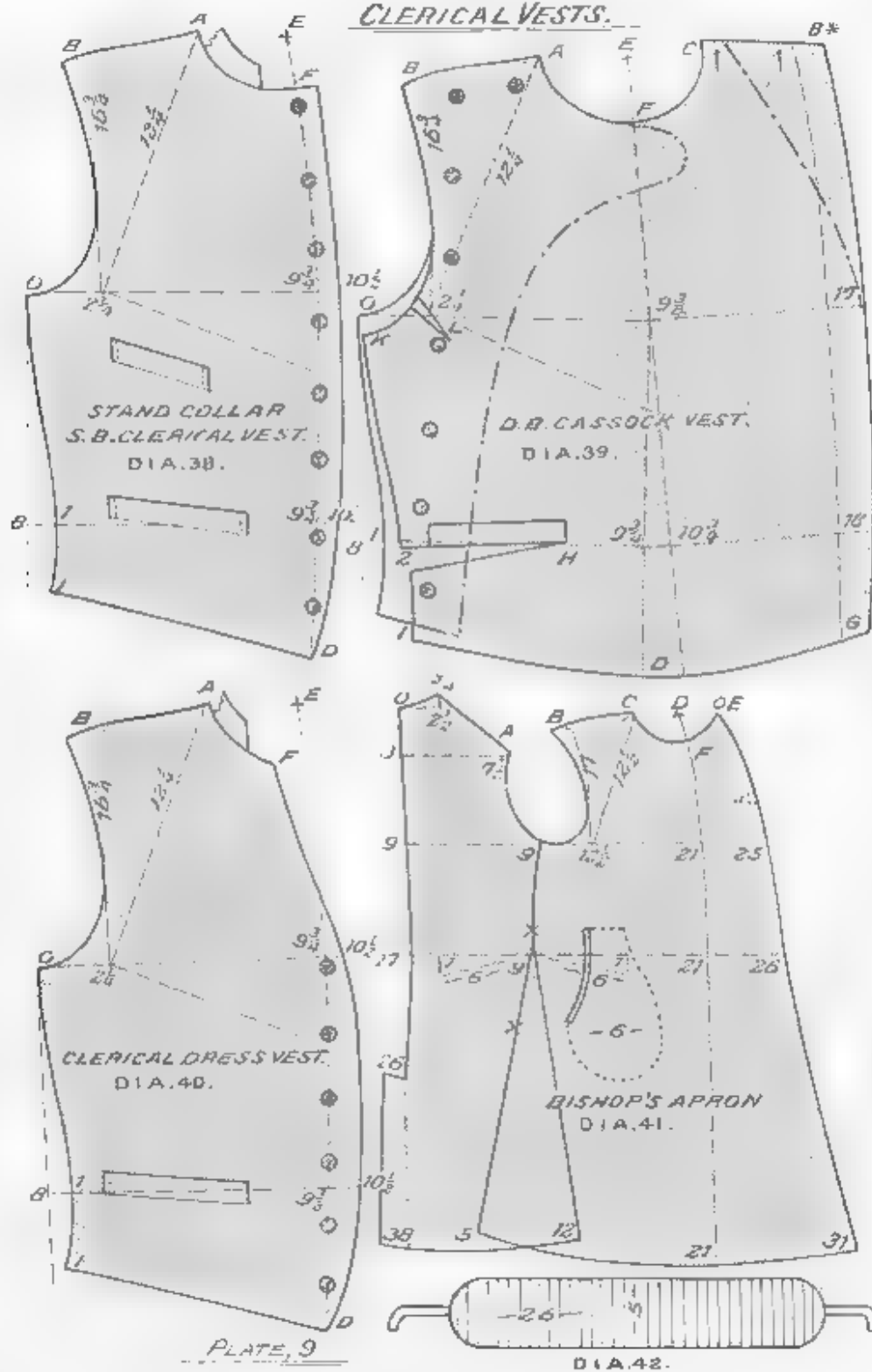
21 to 5 is 4 inches.

21 to 26 is 5 inches; and 21 to 31 is 10 inches.

The back is hollowed $\frac{1}{2}$ in., and an opening is left from 26 to 38, in the same style as for a Chesterfield.

From 9 to 9 is one-fourth breast, and from this point square down to waist and mark forward and backward 6 inches. Drop down 1 inch and obtain the spring for bottom of sideseam, as shown; this will, as a rule, make the back and forepart overlap about 7 inches at the bottom. Thus it will be seen this is very much like a loose-fitting coat without sleeves.

CLERICAL VESTS.



LIVERY VESTS.

DIAGRAMS 43 TO 48.

Livery vests may be divided into three classes, viz., 1. Working dress, 2. Dress, and 3. State dress; and these, again, have to be classified according to the servant wearing it.

The coachman and groom have a sleeve vest for working purposes, but the footman has no special vest for this purpose, he being provided with a pantry jacket to cover the vest he is wearing.

The dress vest may either be made of a striped valencia, of a refine to match the coat, or a bright-coloured cassimere. When they are made from striped valencia, the stripes are arranged vertically for the coachman and groom, and horizontally for the footman.

are trimmed with lace, and the bottoms of the foreparts are sometimes embroidered. It is made from cassimere, velvet, or even satin.

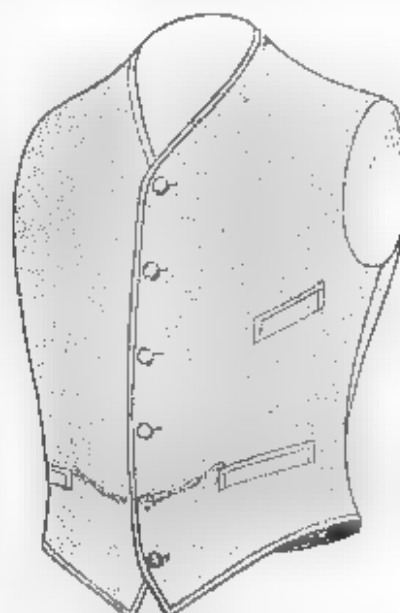
FOOTMAN'S VEST. DIAGRAM 43.

The method of cutting the forepart of this vest is shown on Diagram 43. The gorge is lowered down to within a couple of inches or so of the top button, and the roll collar is cut as previously described. All the points are found as usual, and the back does not differ in any way from what we have previously described. Welt pockets are inserted in the foreparts, and the buttons are usually of metal, with crest or initial, to customer's order.

The lining used for all livery vests is usually of a soft colour, stripes being looked upon as too fanciful.



S.B. Step Collar.



S.B. No Collar.

Styles of Vests supplied with Stable Suits.

The style of these vests is roll collar, S.B., fastening at such a height as to show a piping above the turn of the coat; this makes a fairly high buttoning style of vest for the two former, and a low opening for the footman.

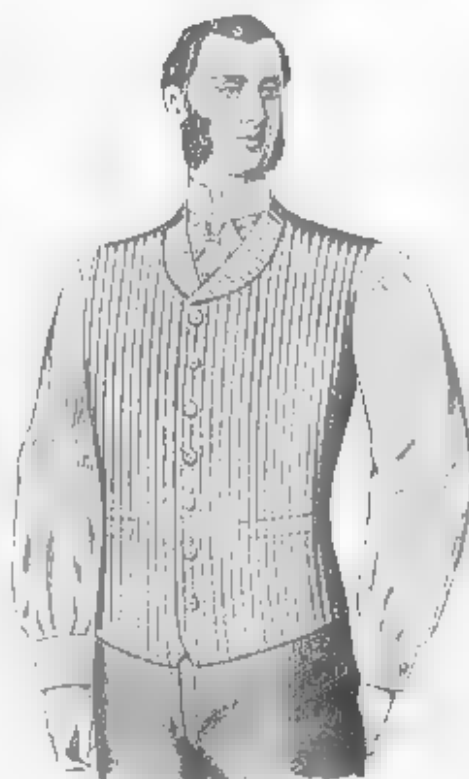
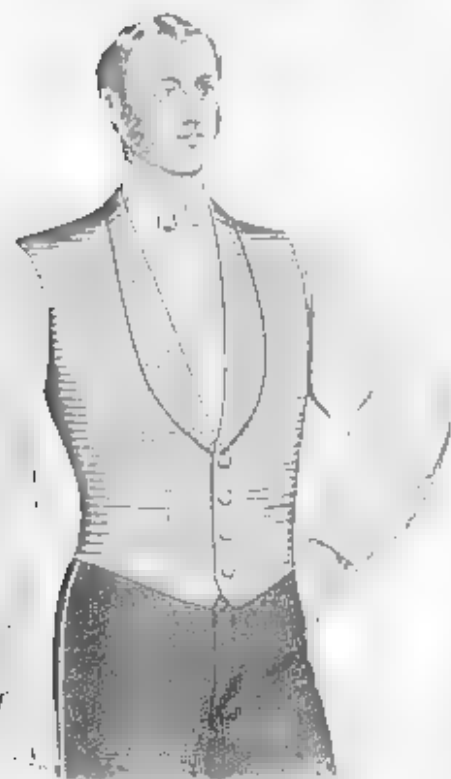
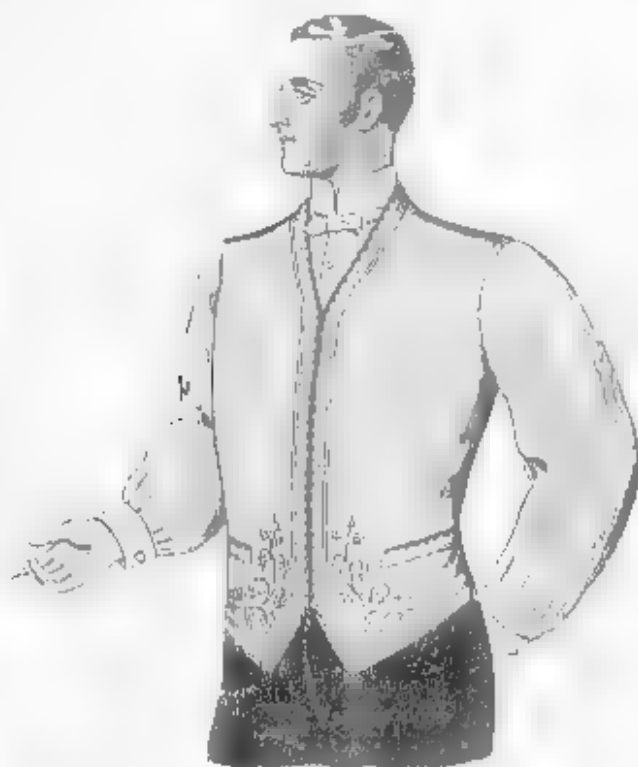
The length of the vest is arranged for the footman so that it just shows a piping below the strap of the coat, whilst for the coachman or groom the length is arranged to the long side.

The dress vest worn by the butler is of the same style as the footman's, but it is made of plain black cloth with black buttons.

The state and semi-state vest is made of the S.B. no-collar style, fastening with hooks and eyes. The edges

COACHMAN'S VEST. DIAGRAM 44.

The two special features of this vest are: 1. Its extra length, and 2. The height of buttoning. The latter needs no special provision beyond what would result from the ordinary working of the system, which provides more spring over the lower part of the hips. In making-up, however, it will be as well to leave a slit at the bottom of the sideseam. The high buttoning necessitates the gorge being arranged to correspond, though it is quite sufficient if this starts 1 inch above the top button. Sometimes these are made with sleeves, in which case they are cut as described for Diagrams 47 and 48.



Livery Vests.

LIVERY FULL DRESS VEST. DIAGRAM 45.

The special features of this are that it is cut without a collar, and only to meet edge and edge. The first of these is provided for by adding $\frac{1}{2}$ in. to the gorge, as per notch below point E, and fully described when dealing with no-collar vests; the latter is provided for by merely cutting the fronts to the breast line.

It will be seen on this diagram the fronts are cut sharply away at the bottom, and the length is fairly good. Welt pockets are put in, though sometimes flaps, with the pockets at the back, instead of under them, are arranged. The same style of vest is used for both footmen and coachmen.

COACHMAN'S SLEEVE VEST. DIAS. 46 TO 48.

For working dress, the coachman is invariably provided with a sleeve vest, and as this is a garment requiring special attention, we deal with it in detail.

This description applies to sleeve vests generally, as well as those worn by the coachman or groom.

The measures taken are as usual, with the addition of the width of back, continuing to elbow and wrist with the arm bent.

THE BACK. DIAGRAM 46.

Draw line O 17, and mark off O to $2\frac{1}{2}$ one-fourth depth seye or a little over.

O to 9 the depth of seye.

O to 17 the natural wrist length.

Now draw lines at right angles, and make O to $2\frac{1}{2}$ one-sixth neck, or one-sixth breast less $\frac{1}{10}$.

Come up $\frac{1}{2}$ in. and shape back-neck.

Come in from 17 to 1 one inch, and draw line from O to 1.

From this point come in $\frac{1}{2}$ in., and draw back-seam from O to $\frac{1}{2}$ and on to $1\frac{1}{2}$.

From $2\frac{1}{2}$ to $7\frac{1}{2}$ is the width of back plus two seams ($\frac{1}{2}$ in.), and shape shoulder-seam from $\frac{1}{2}$ to $10\frac{1}{2}$.

From $\frac{1}{2}$ to $10\frac{1}{2}$ is one-half breast plus $\frac{1}{2}$ in., and the back seye is drawn from $7\frac{1}{2}$ to $10\frac{1}{2}$.

From $1\frac{1}{2}$ to 11 is one-half breast plus $\frac{1}{2}$ in.; and shape sidescam and complete back after the forearm is drawn by making it agree with the length of sidescam of forearm.

THE FOREPART. DIAGRAM 47.

Draw lines at right angles to $10\frac{1}{2}$.

From $10\frac{1}{2}$ mark in 1 inch, and shape sidescam, giving plenty of spring at bottom.

From $10\frac{1}{2}$ to 20 is half chest plus $\frac{1}{2}$ in.; and $11\frac{1}{2}$ to 20 is half waist plus $\frac{1}{2}$ in.

From 20 mark back to $12\frac{1}{2}$ the across chest measure less $\frac{1}{2}$ in., and so find the front of seye.

Place the angle of square on point $12\frac{1}{2}$; adjust the angle line to drop $\frac{1}{2}$ in. in front, and draw line $12\frac{1}{2}$ C, finding the neck-point by measuring up from $12\frac{1}{2}$ the front shoulder measure less width of back neck. This is $\frac{1}{2}$ in. longer than for the ordinary vest, it being well to give plenty of length to the front shoulder of the sleeve vest.

Measure up from $12\frac{1}{2}$ to B, the over shoulder measure less $\frac{1}{2}$ A of back, and make the width of C B to agree with the back, or a trifle narrower.

The seye may now be completed, and whilst referring to this part we may remind our readers that it is of the utmost importance that the seye is made to fit close up to the figure, otherwise difficulty will be experienced with the sleeves.

From C to D is one-third of the neck, and D to E is the same, though this may be varied after to adjust it to the height of buttoning desired. Find the run of bottom by squaring from C 1, having previously measured off the length desired from C to D, less O $\frac{1}{2}$ of back neck, but plus $\frac{1}{2}$ or 1 inch for making-up. It only now remains to add on $\frac{1}{2}$ in. of button-stand, and complete as diagram.

STABLE TWEEDS.

The styles of vests supplied with stable suits are generally of the simplest character. The S.B. No-Collar style is the most popular, and these are often made to button high. The S.B. Step Collar is also often worn. The materials used are Derby or Livery Tweeds.

THE VEST SLEEVE. DIAGRAM 48.

Draw lines at right angles to O.

O to 5 the same distance as from $7\frac{1}{2}$ to $12\frac{1}{2}$ of vest draft, which means the width of the seye.

O to 1 one inch, when the hindarm is pitched 2 inches below shoulder-point at $7\frac{1}{2}$, and the forearm at $\frac{1}{2}$ in. above $12\frac{1}{2}$, make 1 to 9 agree with the size of the seye at top between the two pitches.

O to $4\frac{1}{2}$ half 1, 9.

Now measure off the length of elbow and cuff. Hollow the forearm at elbow $1\frac{1}{2}$ to 2 inches, and make the width at elbow one-half breast less $1\frac{1}{2}$ or 2 inches, and the width at cuff one-third breast less $\frac{1}{2}$ in.

Now measure round the bottom of the seye between the two pitches, and apply that quantity from 5 to $7\frac{1}{2}$, and shape the underside of sleeve by keeping it well up at A, not hollowing it at all between 5 and $7\frac{1}{2}$.

The bottom of the sleeve is generally finished with one hole and button, and the lining is sewn up at the same time as the sleeve. In putting in the sleeve put the fulness at the top a little in front of the shoulder-point B, and any fulness there may be in the underside put in as a pleat at the bottom of seye.

In making sleeve vests, plenty of room must be given in the sleeve, and the width of shoulder must be made almost as wide as for a coat.

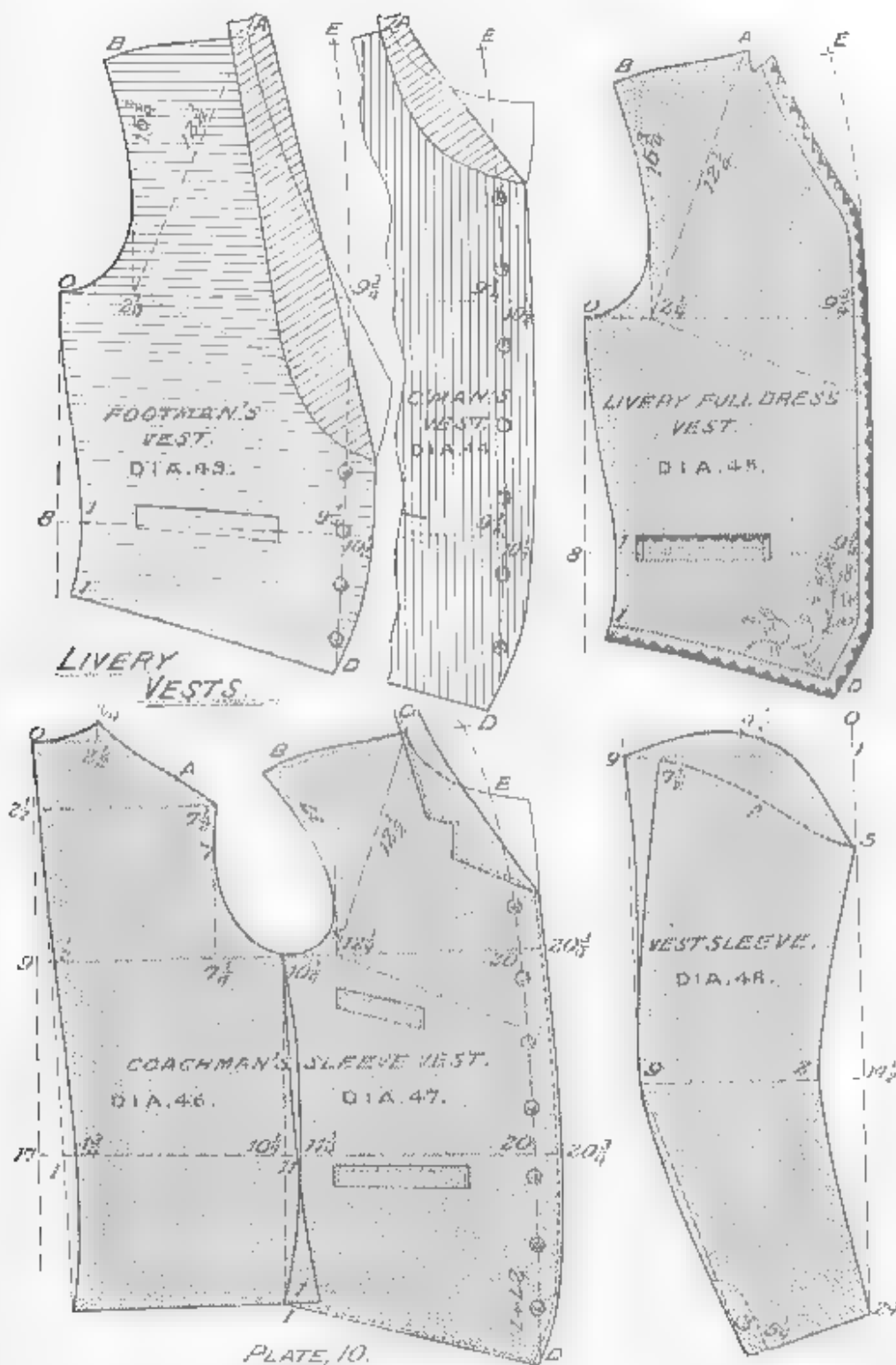


PLATE 10.

SOME INTERESTING STUDIES.

DIAS. 49 TO 53, PLATE II.

In the preceding pages we think we have dealt with every variety of waistcoat the cutter in practice is likely to be called upon to make; but as with most other subjects there are a number of studies which, whilst they are exceedingly useful and practical, yet cannot be classified under any of the general headings, we have, therefore, gathered these together for a closing chapter.

TO LENGTHEN A VEST BY THE BACK. DIA. 49.

The solid line represents the ordinary back. Add on at A B the amount \blacksquare is desired to lengthen the front; this will be equivalent to adding that much to the shoulder of forepart straight across, and will let the vest drop down, and so lengthen it, though it must be also borne in mind that this will lower the opening as well, so that the top button will be lower than before. An important effect produced by this alteration is that it disturbs the balance, making the vest that much longer in front, and in order to equalise this, the back balance must be lengthened; this may be done by lowering the seye at C D the same amount as A B, and then making up the length of sideseam necessary by adding to the bottom. This will generally mean a new back, but this is not very costly, as the old one can be used up for pockets. If there are sleeves in the vest, this alteration must not be attempted, as the lowering of the seye resulting from this alteration would be fatal to a vest of this kind.

VARIATION IN THE POSITION OF SEAMS.

DIAGRAM 50.

It may be necessary, under certain circumstances, to vary the position of the seams, and this may be done on the principle of give and take. Thus at the shoulder of Diagram 50 a piece is added from J to K; a corresponding amount is taken from the shoulder of forepart, as shown at L M; this will not affect the fit in any appreciable way.

In like manner the sideseam may be advanced a from D to E, and provided that what is taken from the forepart is added to the back, the fit will be practically the same.

VARIATION IN OPENING AND FULL LENGTH.

DIAGRAM 51.

On the top part of Diagram 51 we show how the gorge is adjusted to agree with the height of opening. 1, 2, 3, 4 illustrate the varying height of top button, and above this the gorge is adjusted on the lines previously described.

Variations in length are shown on the lower part of Diagram 51, which means little more than continuing the same run of seams, and adding to or taking from the bottom, readjusting the bottom corner of forepart as shown. The back and forepart must, of course, be made to agree.

VEST FROM LOUNGE PATTERN

DIAGRAM 52.

It is very useful to be able to cut a vest from a lounge or body-coat pattern that already fits the customer. We have taken the lounge pattern as an illustration of this plan.

Lay down the pattern and mark round it as per dotted line. Mark in from A to B $1\frac{1}{2}$ from a whole-back, and $1\frac{1}{2}$ from a three-seam back. Draw back-seam from nape to B. Make the width of shoulder quarter breast plus $\frac{1}{2}$ in. Lower the seye $\frac{1}{2}$ in., and mark round from C to J. Make the width of back half breast plus $\frac{1}{2}$ in. on the depth of seye line and half waist plus $\frac{1}{2}$ in. on the waist line, and complete the back by getting the length of sideseam from the forepart.

For the forepart take off $\frac{3}{4}$ in. at F G H, and mark back from G half breast plus $1\frac{1}{2}$ in., and from H to I half waist plus $1\frac{1}{2}$ in. Shorten the shoulder at D E a $\frac{1}{2}$ in. Find the length of opening and full length, and adjust the style of gorge in the usual way, and complete the draft as per diagram.

THE CUMMERBUND. DIAGRAM 53.

The simplest method of cutting the cummerbund is to take the back and forepart of vest, place them together at the sideseam; make them the depth from K to D to taste; hollow at the hips from B to C, and complete in some such style as diagram.

THE SHIRT VEST.

Sometimes a vest front is attached to the sideseam and shoulders of an ordinary shirt, with a buckle and strap to confine it at the waist. The cutting of this forepart is as previously described, and the adjustment to the shirt is a very simple matter. This is not often used in England, but in the warmer climates of some of the Continental countries, we believe it is very popular at certain seasons of the year.

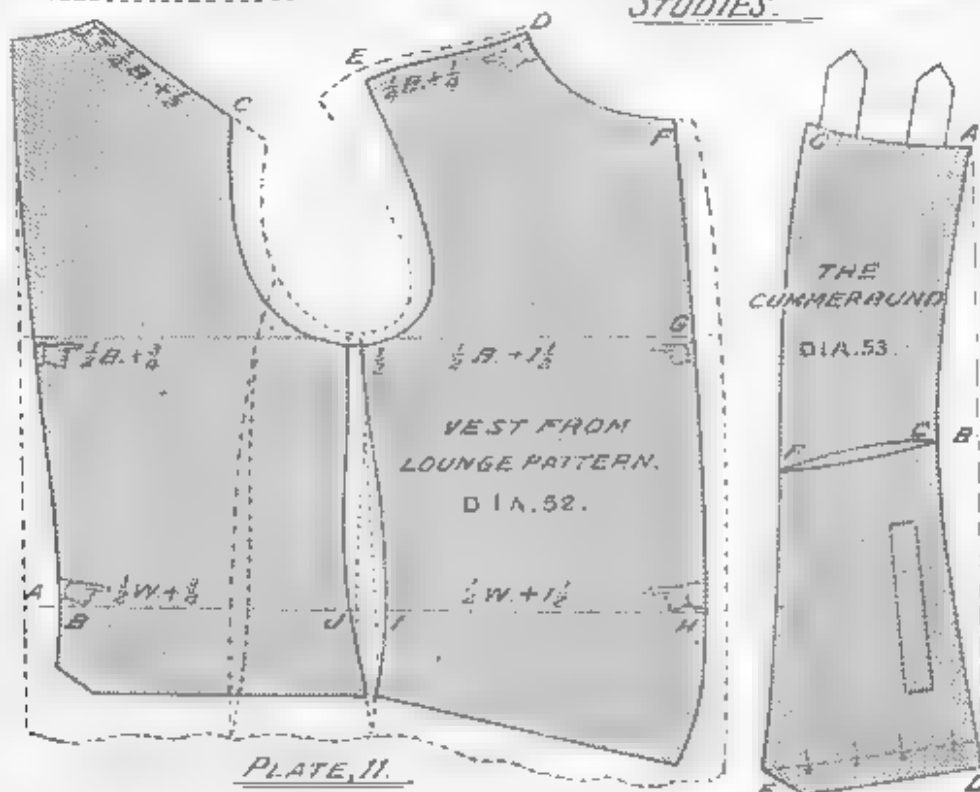
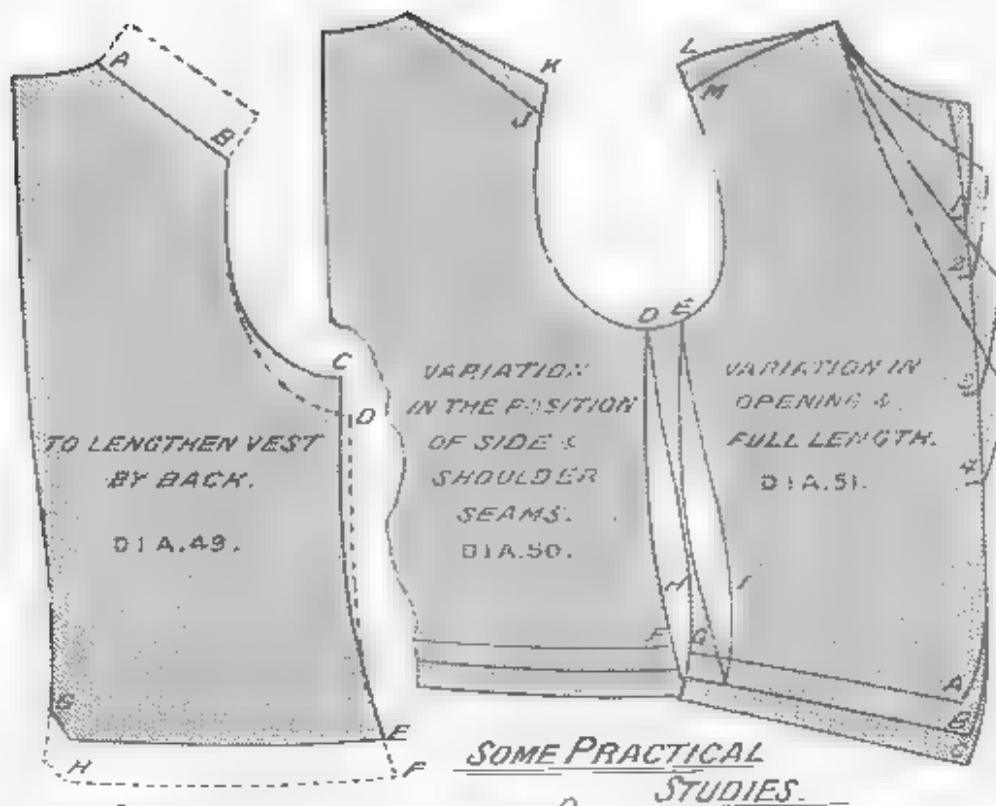
CONCLUSION

We have now arrived at the end of our subject, and we trust the instructions we have given will prove helpful to our readers. That the principles are sound, and the system reliable, is beyond dispute, for they have been tested by thousands of cutters in all parts of the world, numbers of whom have written thanking us for the system, which has enabled them to achieve success. We therefore send this volume out on its mission, hoping and believing it will be equally successful.

We have tried to make it as perfect as possible, but as we all know to err is human, we must ask our readers, to criticise charitably, should they find any indications of the humanity of,

Yours fraternally,

W. D. F. VINCENT



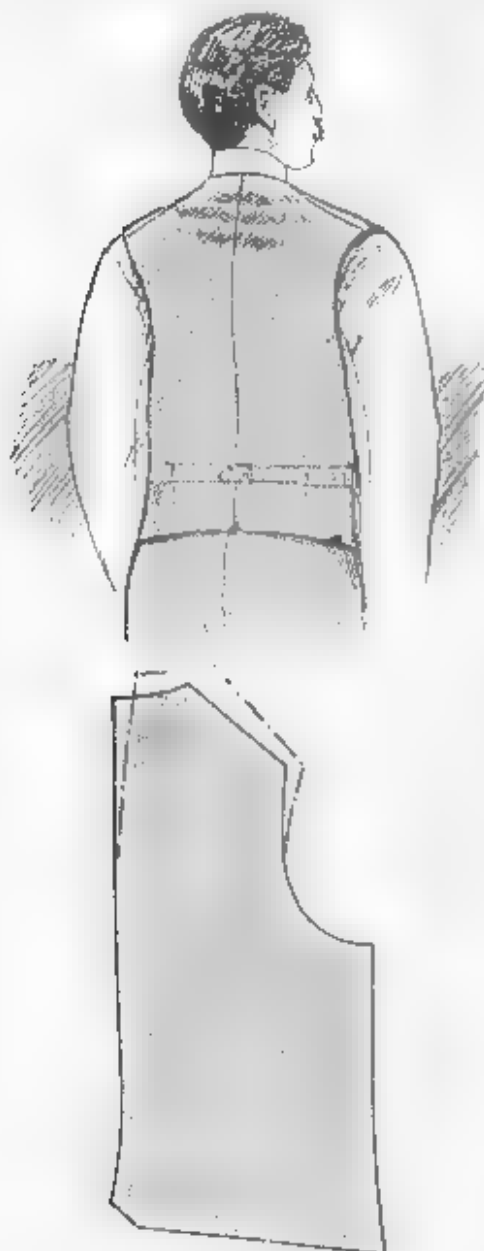
Defects in the Fitting of Vests and their Remedies.

In order to add completeness to this work, we add a chapter on "Defects and their Remedies."

We do not anticipate our readers will have much need for this if they follow out the instructions given

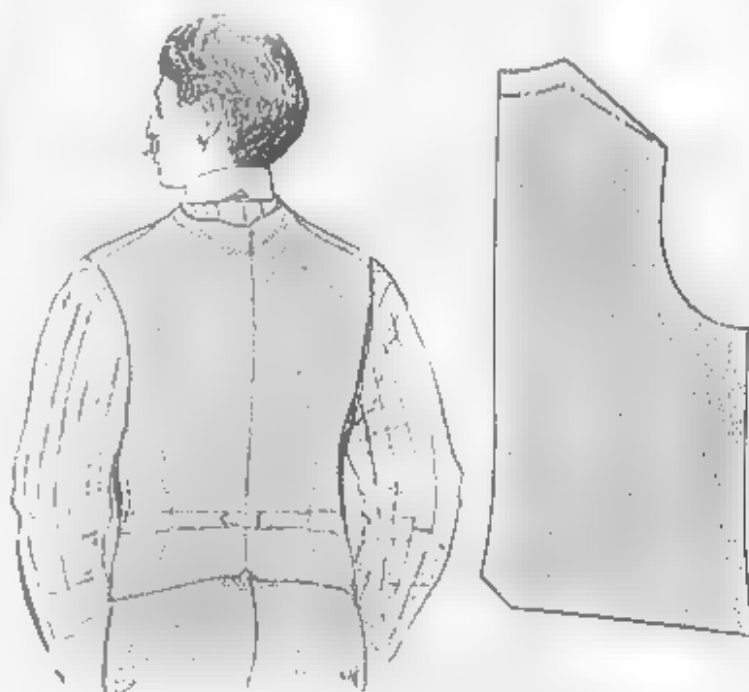
Alterations arise very often from the customer's fancies, the workman's carelessness, as well as from the cutter's lack of ability; whilst occasionally misfits made in other establishments are brought to be altered, so that the cutter who is not qualified in this direction is not equal to his post.

Alterations require tact and common-sense, a considerable amount of reasoning ability, and a wide knowledge of the principles of scientific cutting. The first thing necessary is to accurately determine what is wrong, and then to trace the cause and remedy accordingly.



Too High at Back Neck.

in the earlier part of this book. Still, it is a necessary part of every cutter's knowledge, and as a very great deal often depends on success in this direction, it is essential that every cutter should be thoroughly acquainted with cause and effect in this connection.



Too Low at Back Neck.

TOO HIGH AT BACK NECK

Lower back as per dot and dash line, so reducing the slope of shoulder and the length of back balance. The back has been cut too long in the neck.

TOO LOW AT BACK NECK.

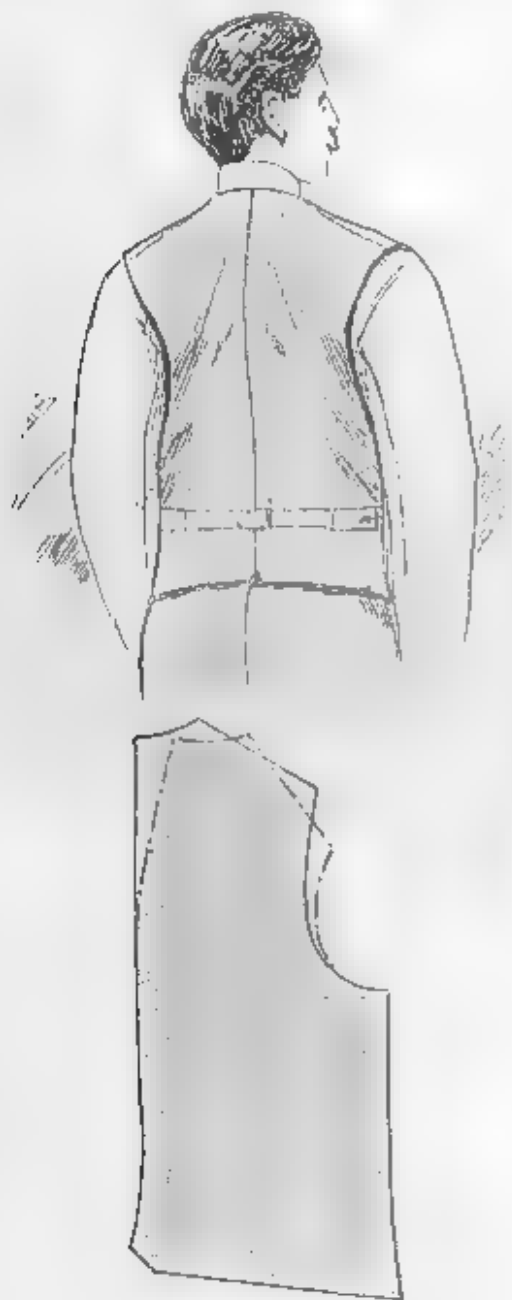
This defect is best remedied by cutting a new back, as illustrated by solid lines, the dot and dash outline indicating the defective back.

If desired to use the same back, it may be done as follows: lower shoulder-point and seye of back, pass it up on the sideseam, and make up the length of back by sewing on a piece under the buckle and strap.

The best and neatest way is to put in a new back.

LOOSE ROUND BACK SCYE, AND DRAGGING FROM SIDESEAM TO NAPE.

Alter back as shown by dot and dash line, the solid outline representing the defective back. This amounts to taking out a wedge across the back to nothing at the



Loose round back scye, and dragging from side seam to nape.

back-seam. Here, again, a new back is the best remedy, the old back being easily used up for pockets, etc.

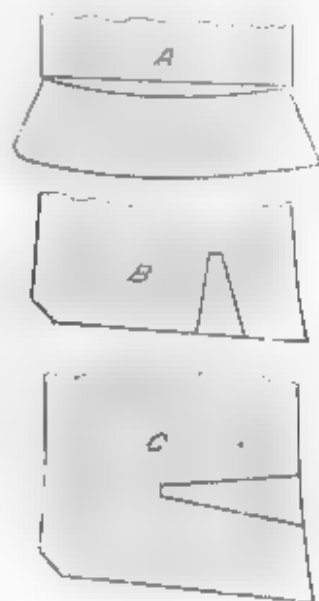
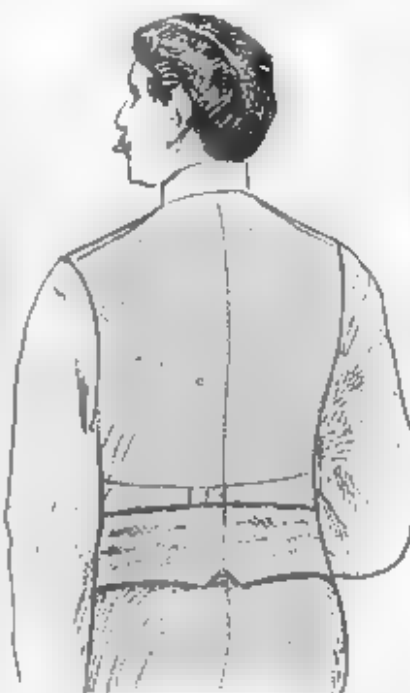
When there is only a drag from nape to side, it may be remedied by passing the back up at side seam, and so lengthening the back balance.

LOOSE ON SHOULDER-ENDS.

This is often allowed to pass without alteration, and is certainly better to err on the side of extra room there than otherwise. If this, however, is too much, take in at scye end of shoulder-seams to nothing at neck. A little looseness round the scye often helps the neck to fit close, and prevents its rising in the neck.

TIGHTNESS OVER THE HIPS.

This may be remedied in many ways. Some cutters always leave a slit at the bottom of the side-seam to prevent the possibility of the vest rising over the hips.



Tightness over the Hips.

Some of the best firms always insert gussets, as shown by B, varying its size according to the prominence of the seat and hips.

Another way of meeting this defect is to cut the back off at waist, and cut on a short skirt cut with a hollow sewing-edge, as A. Another way of providing spring is to insert a V in the side seam, and give extra spring at the bottom, this is shown on C, and is occasionally done by cutting the back across, and when stitching on the buckle and strap, opening it out underneath.

Another plan of providing for the hips is to take a fish out under the blades.

TIGHTNESS AT SHOULDER

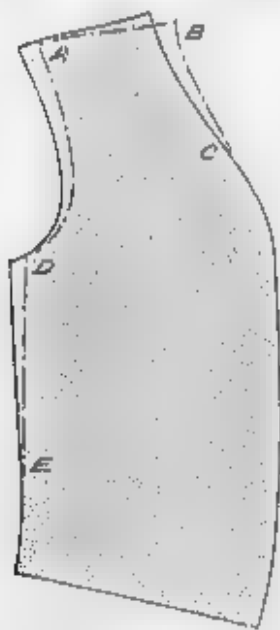
See Looseness at Neck.

VEST TOO LARGE.

It often happens that the workman, when closing the vest, makes it a little too large or too small. This is generally rectified by letting it out under the arms.

TOO LARGE AT CHEST.

In some cases this may be rectified by merely taking in at the underarm-seam at D, E, but in cases where the vest is only in the try-on stage, it may be well to alter it as A, B, C, D, E. If there is no inlay at

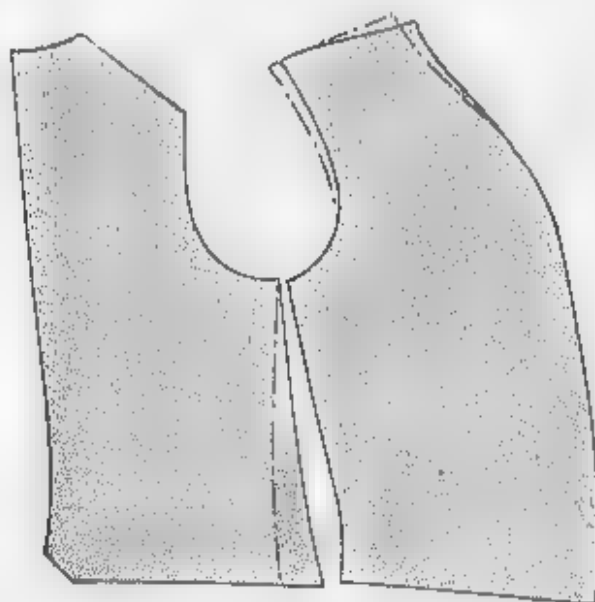
**Too Large at Chest.**

The neck, B, the alteration may be generally effected by laying the altered pattern on the forepart, and taking a little off at the front, and adjusting the size of the waist at the sidescan.

If the finished garment indicates an alteration at the neck-point, a good deal can be done by drawing in the edge at C, and pressing fulness down over the breast.

TOO LARGE AT THE WAIST.

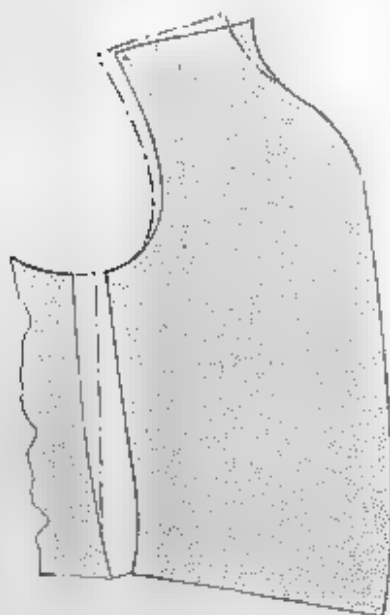
As a general rule it will suffice to take out the underarm-seam, but it may be well to provide a little more room on the breast by crooking the shoulder, as per dot and dash line.

**Too Large at the Waist.**

The bottom of the vest often stands away through imperfect working-up, thus the staytape should be kept on close and the facing short round the bottom corner, whilst for stout figures a V should be taken out of the bottom or across the pocket-mouth.

TIGHT AT CHEST.

It will generally suffice to let out under the arm, as per dot and dash line, but if it still remains tight on the top buttons, lengthen shoulder and crook neck. The crookening can generally be easily managed, for if

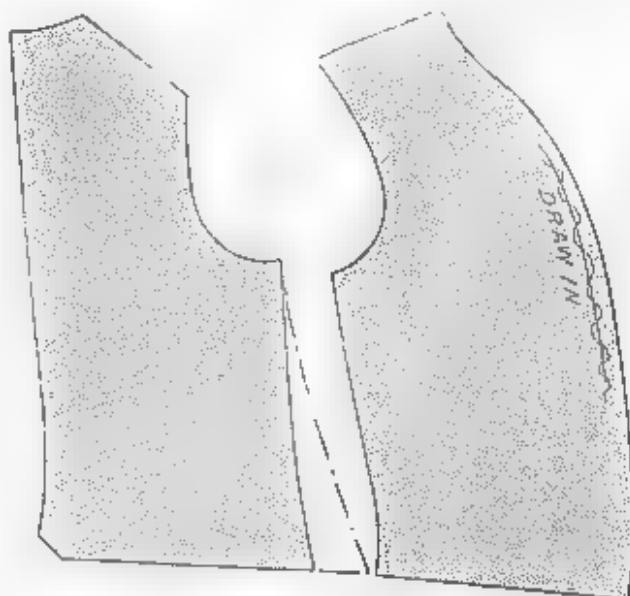
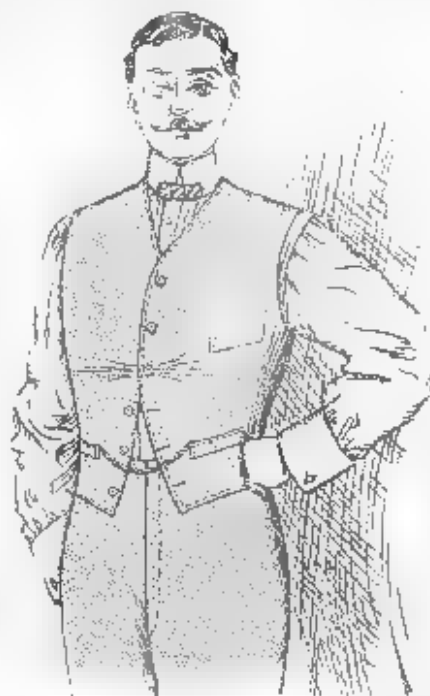


Tight at Chest.

the shoulder is made a little narrower, it will not matter in an ordinary vest. If the lengthening of the forepart at shoulder is also required, shorten back at top and deepen the scye all round; this will give greater relative length to the front without interfering with the original length of the vest.

TIGHT AT THE WAIST.

Let out as per dot and dash line under the arm, and well draw in the front edge at breast so as to bring the material more to the front. It may be an advantage



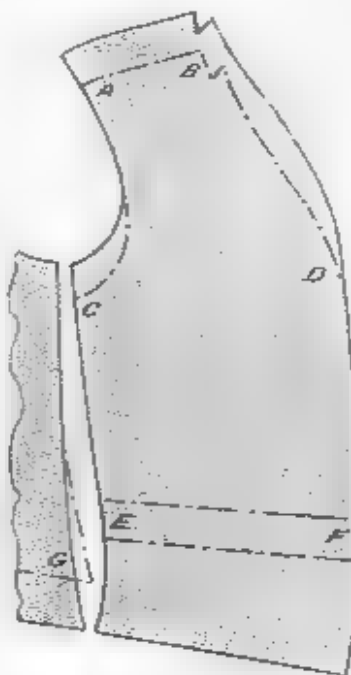
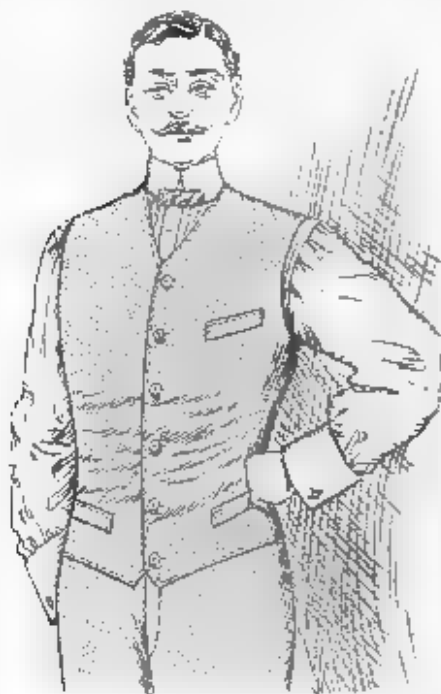
Tight at the Waist.

to shorten and straighten the shoulder, but this will only be necessary in extreme cases.

It is always well to err on the side of making a vest a little too large at the waist than otherwise, as it can easily be drawn in with the buckle and strap.

VEST TOO LONG.

In shortening a vest, the pockets often present difficulties, and for that reason it is generally better to shorten it at the shoulder, and lower the scye, as shown by A, B, C, D. This will probably bring the watch-



Vest Too Long.

pocket too high, and it may be the button-holes will give trouble. As an alternative plan we suggest cutting a piece out between two button-holes, and making the seam form a skirt, or else hide it by rautering it.

The back is easily adjusted at the bottom, though it will be well to see that sufficient spring is provided over the hips at G.

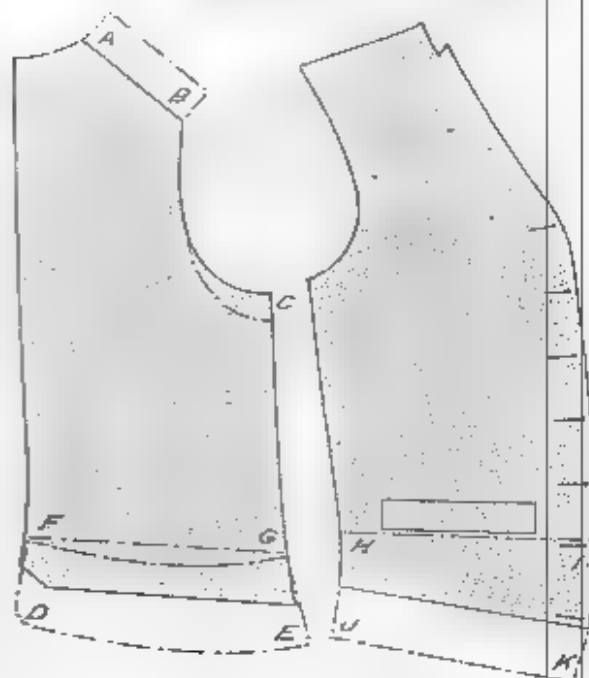
TOO SHORT

When a vest has been made up too short, it is comparatively an easy matter to rectify it when the bottom facing has been cut on, it being simply a matter of letting down the facings.

Another plan would be to join a piece across the waist as from H to I, and either making it as a skirt, or hiding the seam in front of the pocket by rautering it, and, if possible, arranging it to run into a button-hole.

In this case the back can be lengthened in a similar style, seaming on a skirt under the buckle and strap.

It is also possible to lengthen a vest by putting on a new back. Add on the amount it is desired to lengthen the vest at A B, which is equivalent to lengthening the shoulder of forepart to that extent, then pass the back up on the forepart at C a corresponding amount, and adjust the length of back at the bottom.



Vest Too Short.

This, of course, requires a new back, and it must also be borne in mind that it lowers the opening to the extent the vest has been lengthened.

LOOSE ROUND NECK.

To rectify this defect, straighten and shorten the front shoulder; a piece may be joined on at neck-point, in the same way as is usual for no-collar vests: it will then be easy to alter, as shown

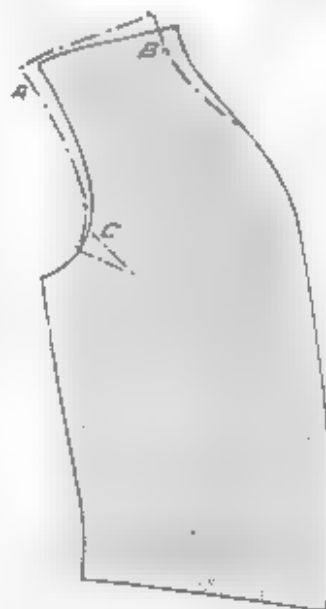
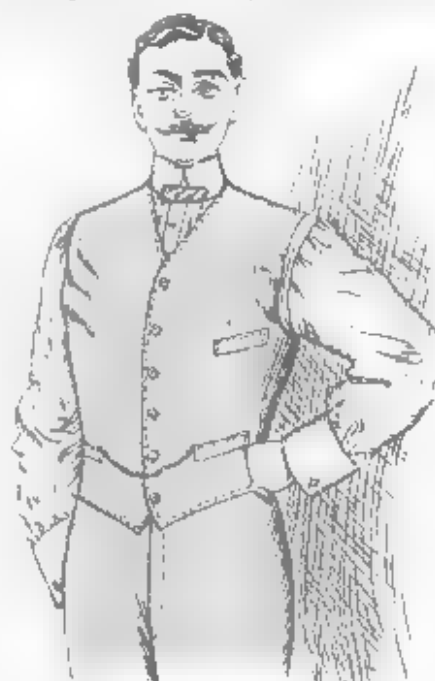


Loose Round Neck.

This defect may either be due to stretching of the neck, on account of bad workmanship, or it may be the result of a too crooked cut and a too long shoulder, or to tightness on the shoulder point.

TIGHT ON TOP BUTTON AND LOOSENESS AT FRONT OF SCYE.

To provide more room at the top button, it may suffice to let it out under the arms, but more generally it will be necessary to crook the shoulder. If this is accompanied by standing away at the bottom of front,



Tight on Top Button and Looseness at Front of Scye

it will be necessary to alter as per dot and dash line, lengthening at A, B. For loose material at front of scye, take out a V at C, or crook a dot and dash line, A, B. The illustration shows loose material at front of scye.

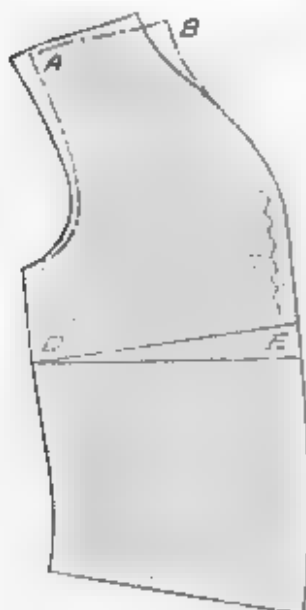
LOOSENESS OF FRONT EDGE.

This may be rectified by drawing in the front edge and passing the fulness back, but if it is very bad it will be best to shorten and advance the neck, as shown



LOOSE AT CREASE ROW.

This is a very common defect with D.B. vests. To rectify, shorten and straighten neck, as per dot and dash line. Take out a V as illustrated, and provide a



Looseness of Front Edge.

by dot and dash line, A, B. If the pattern is cut across at E, D, and a V is taken out at E, the desired alteration will be effected. This, of course, cannot be done in the vest itself, but it will show the shape that must be imparted at A, B.

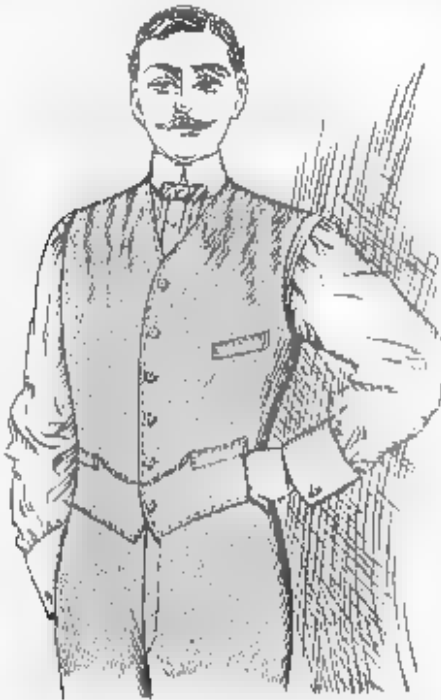


Loose at Crease Row.

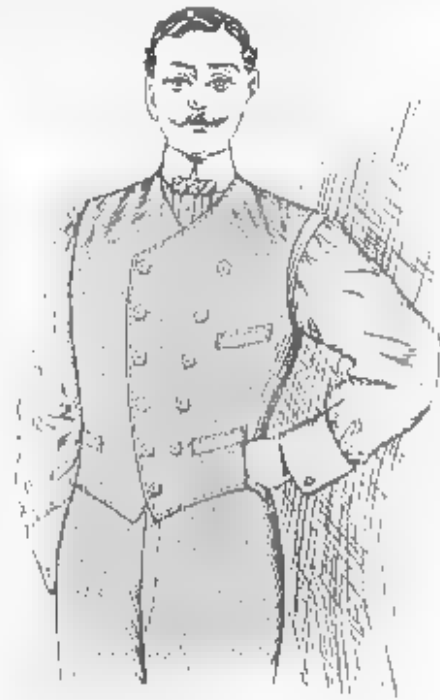
"jigger" button on the inside of the left forepart to fasten the button-hole of the right forepart to. This keeps the forepart in place. A bridge put on rather tight along the crease row is a decided help.

SURPLUS MATERIAL IN THE SHOULDER.

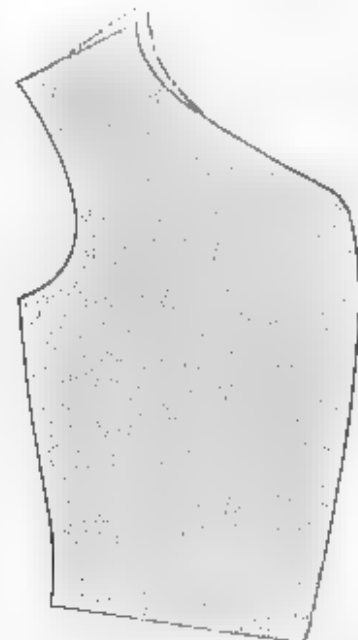
These are the result of faulty manipulation. Insert V's in the canvas as illustrated by the top diagram, and strain out the forepart at seye, shoulder and neck.

**CREASE IN THE SHOULDER.**

Creases in the shoulder arise from a strain from neck point to front of seye. The way to rectify is to let out at neck-point as per dot and dash line. If this cannot

**Surplus Material in the Shoulder.**

Provide ample width of living by means of a pleat down the shoulder. Some firms take a fish out of the shoulder, after the style shown on the bottom diagram, and so obtain a nice hollow at that part.

**Crease in the Shoulder.**

be done, reduce at seye end of shoulder and sink the seye of forepart, passing it up at the sideseam, and this will effect a remedy.

LOOSENESS AT CREASE ROW.

The defect shown on this figure arises from excessive length of front, and the way to remedy it is to shorten and straighten the shoulder, as shown by dot and dash line.



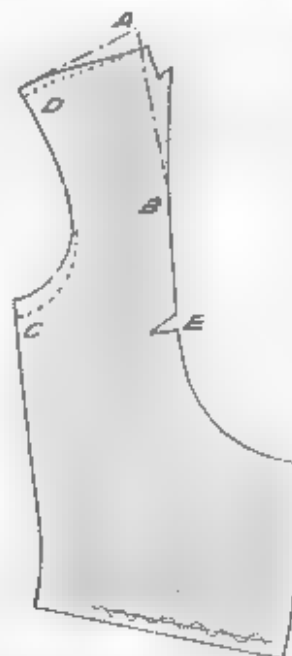
BOTTOM STANDING AWAY FROM FIGURE IN FRONT.

This is caused by a too short front balance, and is aggravated when the crease row has been drawn in too much. If possible, lengthen as per dot and dash line.



Looseness at Crease Row.

line. If necessary, a piece may be stoated on at neck, and covered with a collar. The alteration is shown by dot and dash line. If the collar is taken off, a V may be taken out at hollow, and the collar put on to cover it.

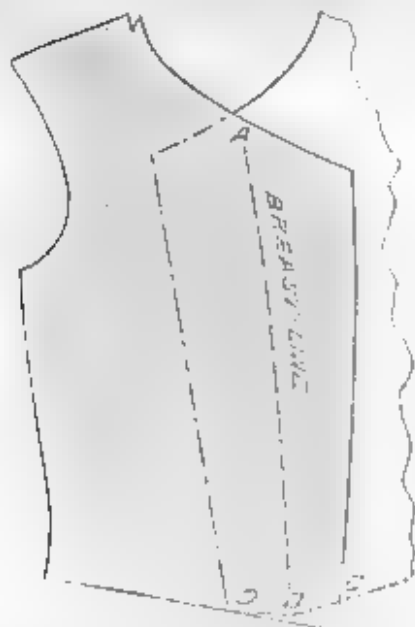


Bottom Standing away from Figure in Front.

at A, or, failing that, pass the front up on back at sideseam, as per dotted line, lower the seye and reduce at shoulder-end D. If a V has been taken out at E, this may be filled up, and the collar put on to cover it. The back must be shortened at the bottom.

IRREGULAR RUN OF BOTTOM.

When D.B. vests slope downwards at the front, it is necessary to put the breast lines one on the top of the other, and make the bottom edge run together; the lack of this precaution results in the defect illustrated,



Irregular Run of Bottom.

which the diagram shows how to rectify. A B is the breast line, D and C are the overlapping edges, which must run together. If the button-holes cause difficulty, a little adjustment may be managed by drawing in the front edge.

VEST MAKING.

In order to add completeness to this work, we add the following article on Vest-making, by W. W. P.

Few cutters provide as many vest inlays as appear on Figure 36, but some foremen are partial to most of those illustrated.

The inlay at the side of the back, as from A to B, Figure 38, is the one invariable provision, and, in addition to the extension of the button-stand, the writer occasionally allows the bottom inlay; more particularly in relation to clerical vests, and in other cases where the amount of opening may be a matter of exceptional importance: what is left of the latter after trying-on and re-marking being subsequently turned up to act as bottom facings of the vest.

After marking up the inlays, top and bottom holes and pocket openings, the fitting-up should be done.

The dot and dash run from F to E, Figure 37, shows the form of the neck-piece, and the welts are of next importance. For bottom welts which have to finish 5 inches long and $\frac{7}{8}$ in. wide, Figure 40 shows a fair provision. A B suggests the sewing line, the shaded part indicates the finished width; $\frac{1}{2}$ in. is allowed at each end for turning, and a similar amount above, so that when the latter is turned down it will just meet, and may be serged to, the raw edge of the opened welt-seam.

The watch-pocket welt or welts should be a trifle narrower than the lower ones, say $\frac{1}{2}$ in., or $\frac{1}{4}$ in. less.

THE FACINGS.

Take out the left facing whole whenever possible, and if any difference is made, give the left facing the advantage in width. If seams in the facing of button-side are unavoidable, keep them between W and I, Figure 45, when such can be managed. In case the front facing on left side must be pieced, it will be wise to space up the holes before fitting the facing, so that the seam may not come within reach of a button-hole.

When a silesia back has been cut, it sometimes happens that a piece, as shown by Figure 41, will be enclosed for straps and pockets. When that is so, the details are best taken out as indicated, in order that the back-straps may come out from the straight way of the material.

Stout the pieces in the facings when the material is sufficiently firm to allow of so doing.

The forepart stiffening will require to be thoroughly shrunk out at an early stage.

For a collar vest, the under collar is frequently cut by the foreman, and the facing may be cut as suggested by the dot and dash extension of Figure 43.

Figure 47 shows the welt and half pocket arranged for sewing on. The welt is sewn the full length of the pocket line, but the top sewing terminates $\frac{1}{2}$ in. less each end. Cut the pocket opening as shown by Figure 48, which allows the pocketing to pass down easily, and enables one to well cover the cut ends by the welt pricking.

WELT STAYS.

To ensure a close welt finish during wear, a strip of linen of the size and shape of the shaded portion of Figure 40 may be sewn in with the welt-seam, or, as is oftener done, staytape may be carried through the tops to come close up to the turned edge of welt, as shown by Figure 50, and be caught in with the welt stitching.

Turn in the welts. Fold over about 1 inch of the remaining half of pocketing, lay its creased edge on the opened seam, as illustrated by Figure 49, fell along, turn up the top part, and fell it well below the top of welt; pass the lower part of silesia pocketing through the opening, trim the pocket to shape (allowing one edge to extend a trifle inside the other), and sew around.

Generally speaking, the blocking of the shoulders will consist of a slight straining out where marked by Figure 36, and may be done after the canvases are in; but where it is necessary to shrink out the middle of shoulder, it must, obviously, be done before the stiffening is basted in; after which the canvas will have to be slit and wedged according to the degree of blocking.

A slight straining down from S to P, Figure 36, may also be done with advantage; though these details and the arrangement of the staytape should always depend upon the particular form of the client for whom the vest is designed.

Generally, the staytape may be kept easy from T to I, Figure 36, snug from E to A, fair from A to K, and either terminate there, or continue easily to P. Attach the staytape by felling on both edges, rather than by the running side-to-side stitch illustrated by Figure 51. Let the outer edge of the button-stay finish close up to the edge of the staytape, and so avoid the undue "thickening" which would result by passing the button-stay under the staytape. Firmly fasten the button-stay to the forepart stiffening with a long padding-stitch through centre, and by cross stitching down the inner edge, as shown by Figure 44.

Draw in the part marked by the waved line, W, F, Figure 36, or seam up and press open when a cut is taken out, as shown at R.

It will be advisable to snip the seye edges at A, B, C, Figure 39, before turning them in over the forepart canvas.

The canvas may be as suggested by the solid line, D, E, of Figure 39, or be as narrow as from B to E; but in the latter case an extra stay will be necessary, as shown by the shaded portion, W, to strengthen the seye end and act as watch-pocket stay.

PRICKING DOWN.

Fasten the canvas to the pocketing by stay-stitching, as indicated by Figure 39. Stitch the welts and prick down the ends of same to run in line with the fronts, as represented by Figure 36, making the pricking down harmonise with the top stitching, in preference to the clumsier, though stronger, finish shown by Figure 52.

Use a sponge and well-heated iron to press out, using a bare board, and working back the breast. The final set of bottom corners may also be assisted by curting in directly after pressing.

THE FACINGS.

The dot and dash suggestions on Figure 36 show the form of facings as laid on the right side of forepart, ready for seaming. The facing has been pared away $\frac{1}{2}$ in from the edge of forepart, which is just sufficient to bring the finished seam inside the turn of edge. Sew around the facings with a narrow seam, and for thin materials the finished effect will be enhanced by turning in the edges without first opening the seams, but heavier goods will require pressing open. The bottom corners need specially careful handling, and both when seaming around and busting back the facings the desirable tendency to cling to the body should be assisted. Securely fasten the inner edges of facing to the canvas with thread.

THE FOREPART LININGS.

In the finished forepart lining shown by Figure 45, a pleat is kept of about $\frac{1}{2}$ in at the top of shoulder to nothing at the prominence of the breast, but some prefer to carry the pleat from the shoulder to the bottom facing, as from P to E. The inside breast-pocket may finish with a flap, as represented by Figure 45, or with a welt or piping; but would generally be made to fasten in the centre.

The small "safety" pocket marked W, on Figure 46, is a detail much appreciated by many gentlemen, and a note may well be made of this by readers who have not previously made its acquaintance.

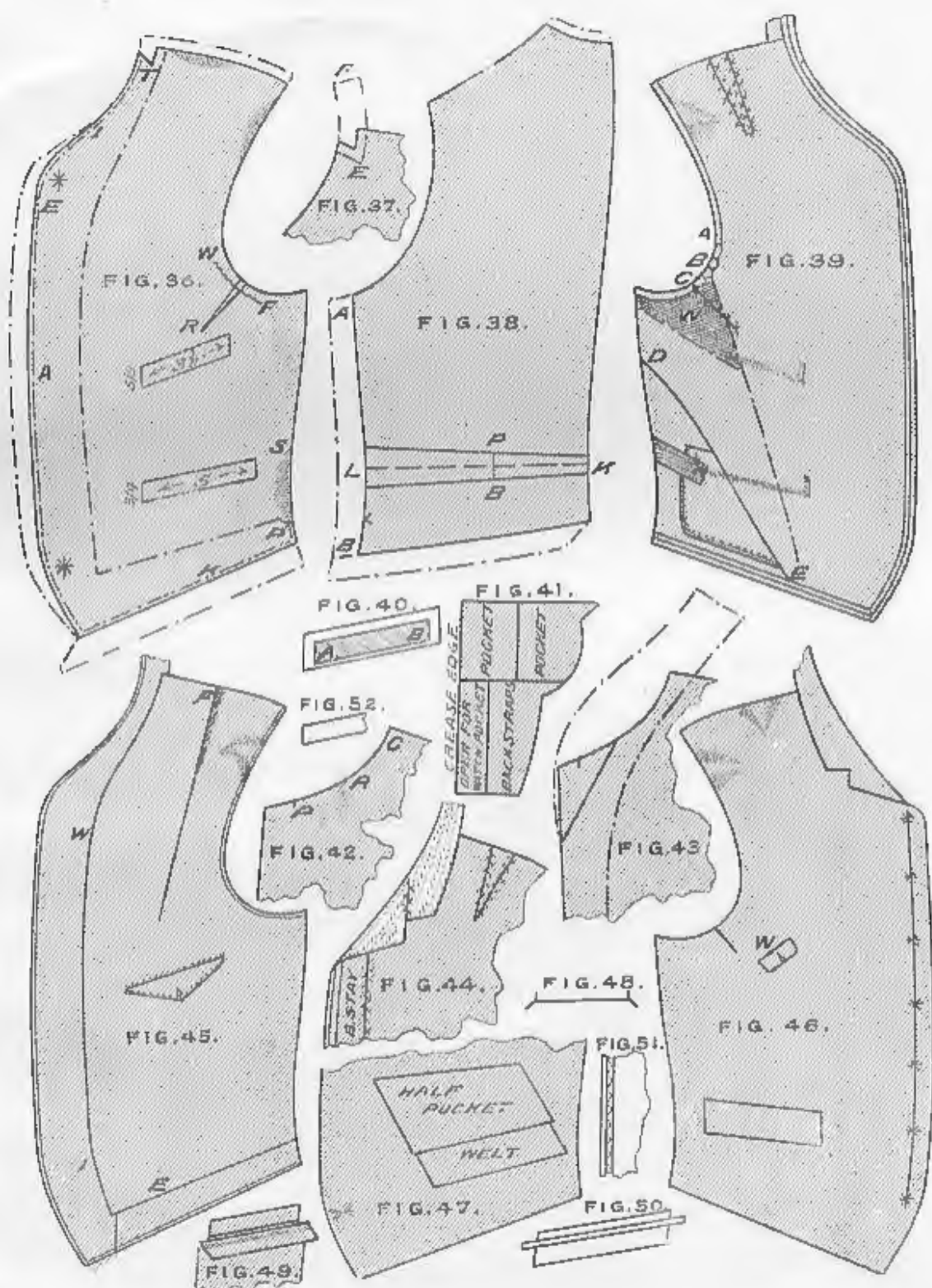
In Figure 38 the waist run is indicated by the broken line L, K, and it is important that the back-straps should rest on this as shown. P, H represents the point at which the straps are stayed down.

CLOSING

The quickets way to close a vest is to seam the bottom of back and back lining together: lay the right side of the forepart on the right side of back, keep the foreparts to the marking-threads, baste the shoulders edge to edge, and around seyes; tack on the linings the tighter of the two, sew the shoulder-seams, seyes and sideseams, and after snipping the seyes nearly into the sewing, pull out the foreparts from the opening left at the top of the back; completing the closing by felling across the back-neck.

The writer, however, prefers to sew the sideseams and shoulders only in the first instance, and after turning out the foreparts to fell across the bottom of the back and around the seyes, keeping the lining one-sixteenth inch inside the back crease.

When pressing off, use a press linen and sponge on a bare board for the first press, but damp off on a padded sleeveboard.



The length of button shank should vary according to the thickness of the edge through which it has to work during wear.

For the ordinary form of step "turn," shown by Figure 46, the collar is kept easy from C to R, and Figure 42, and snug from R to P. Put on a separate piece of collar canvas, as indicated by Figure 44. Draw crease edge to shape, pad as illustrated, and work into form when pressing out.

On Figure 44, the top of button-stay and the canvas wedge in shoulder are shown on the "right" side of vest, for the sake of economy of space on the diagram sheet.

WASHING MATERIALS.

With washing vests the fittings supplied will be washable also. A white pique, for example, will have a fine white calico or silesia back and lining, with a strip of coarser calico for stays and stiffening. The end of backstrap holding the buckle will be furnished with a linen button and button-hole, instead of the ordinary form of stay-stitching. Eyelet holes will be introduced, so that the buttons may be removed before the vest goes to the wash-tub.

The usual course of manipulation being impracticable, the writer would not hesitate to cut the middle of shoulder, front hollow of seye, sides and bottom of forepart, and insert or remove wedges at such places when the form of client rendered them advisable.

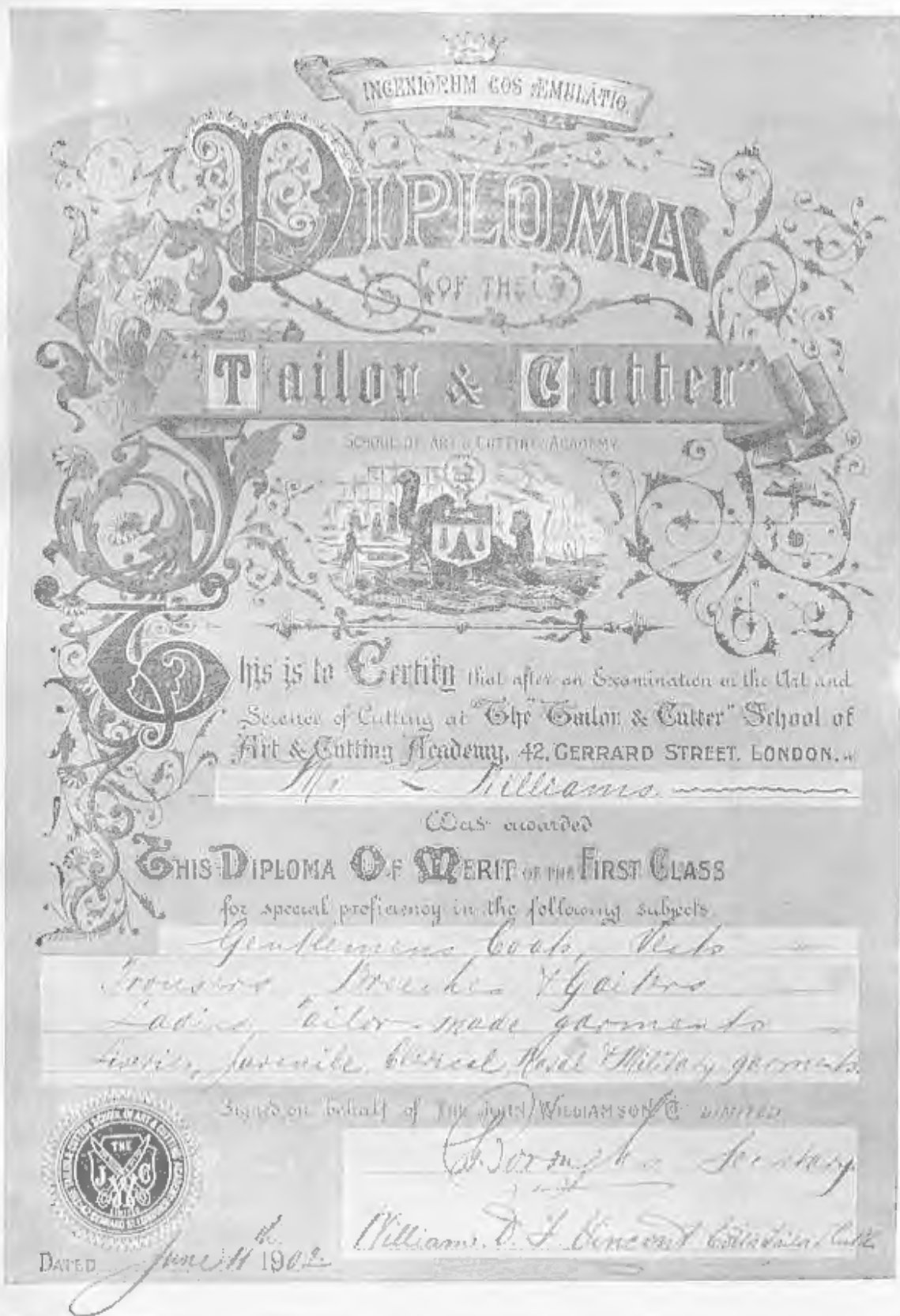
In S.B. vests the inner edge of the right facing should be turned in and stitched, and the forepart lining carried under same to the front edge. The eyelet holes would then be worked through the vesting proper, button-stay and forepart lining, leaving the facing free to cover the metal fasteners.

When making D.B. vests from washing materials, various means are adopted to conceal the fasteners, and, at the same time, to afford facilities for their easy removal when desired. Among these either of the following will be found effective:

1. The inner edges of facings made up "free," and stayed down at intervals.
2. The forepart lining at sides seams similarly treated, but facings finished as in cloth vests; or
3. A pleat kept in the forepart lining (extending from the top to the bottom) sufficiently wide to turn over and cover the fasteners, and be lightly fastened down here and there.



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